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Edited by C. REGINALD GRUNDY
MAY, 1917 Price 1s. 3d. net Vol. XLVIII. No. 189

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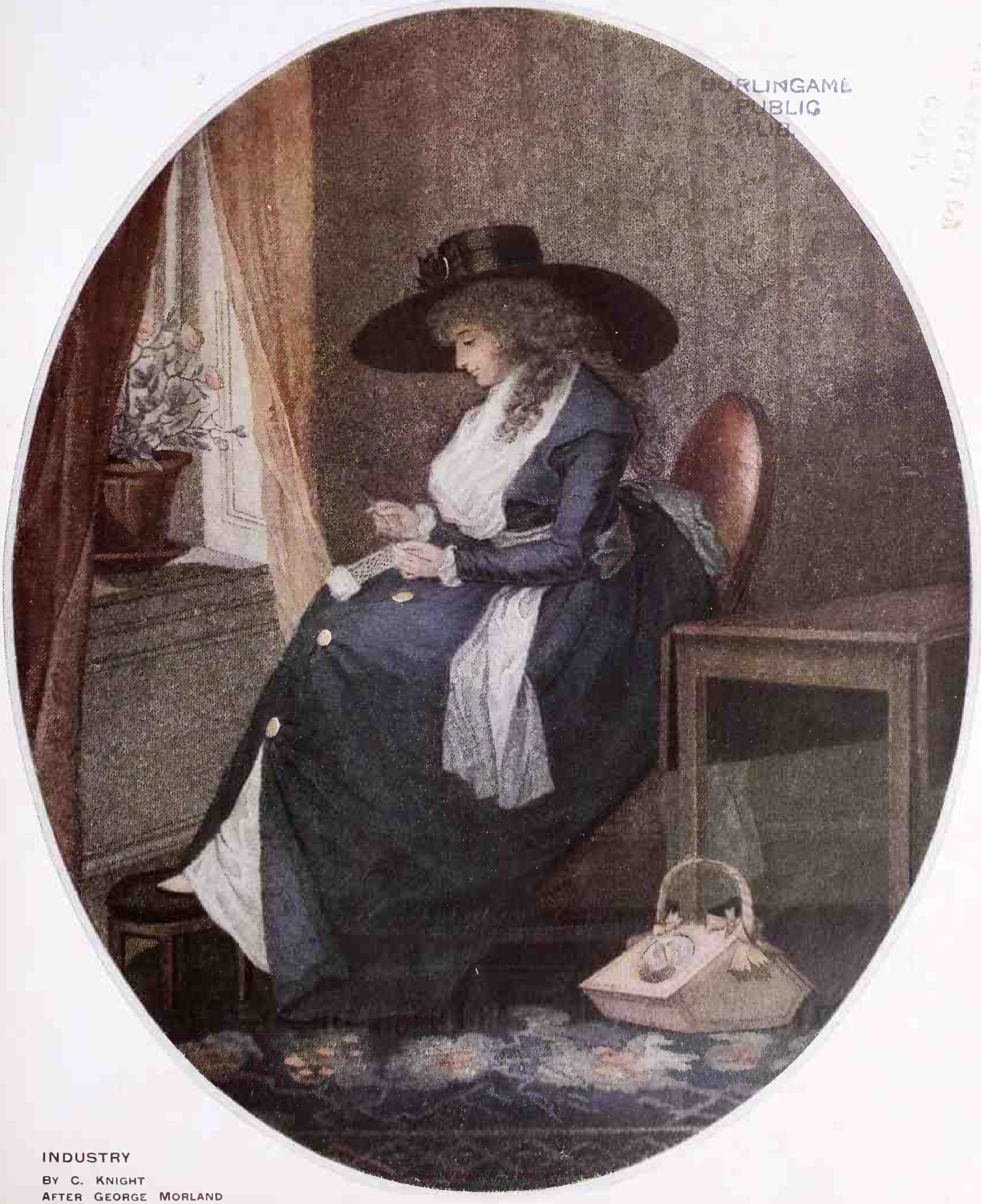

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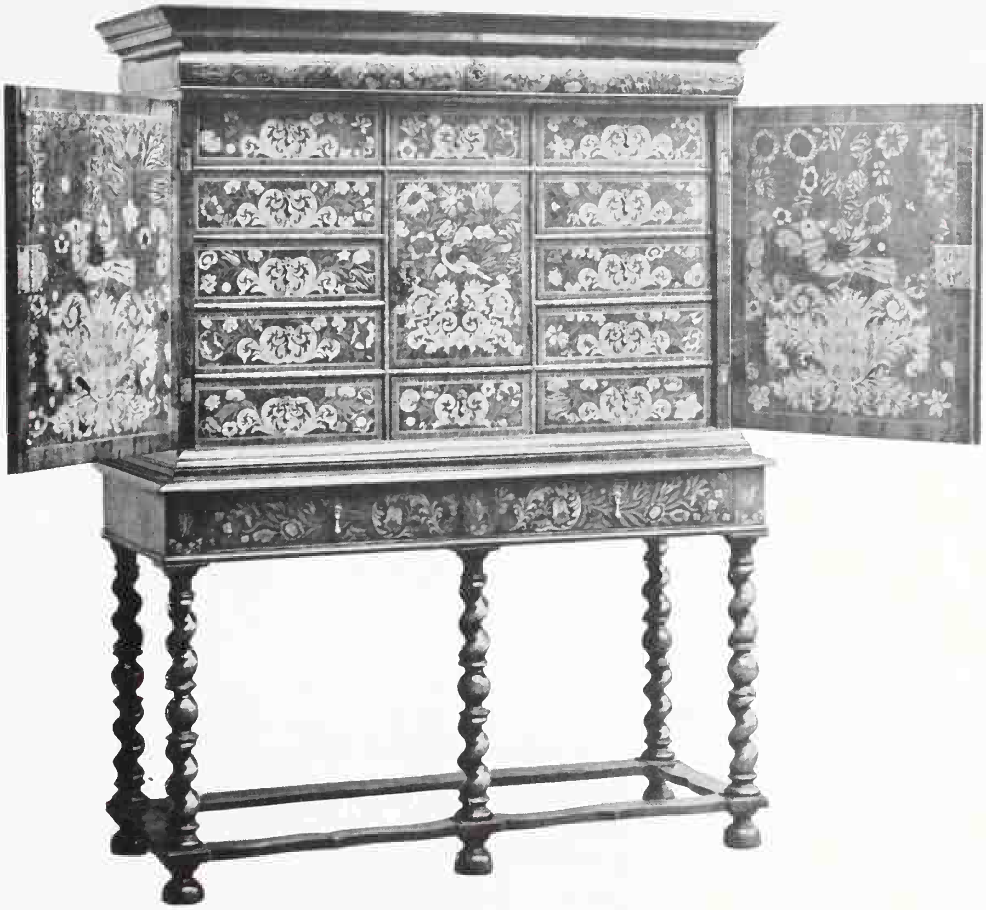

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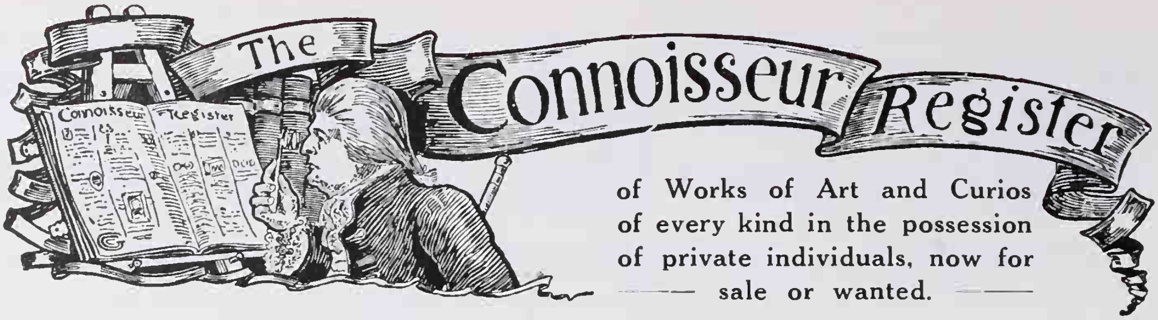

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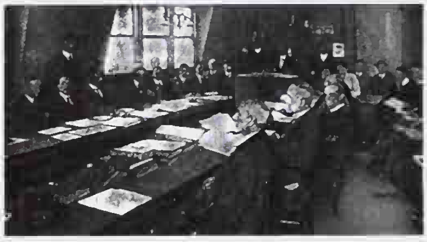

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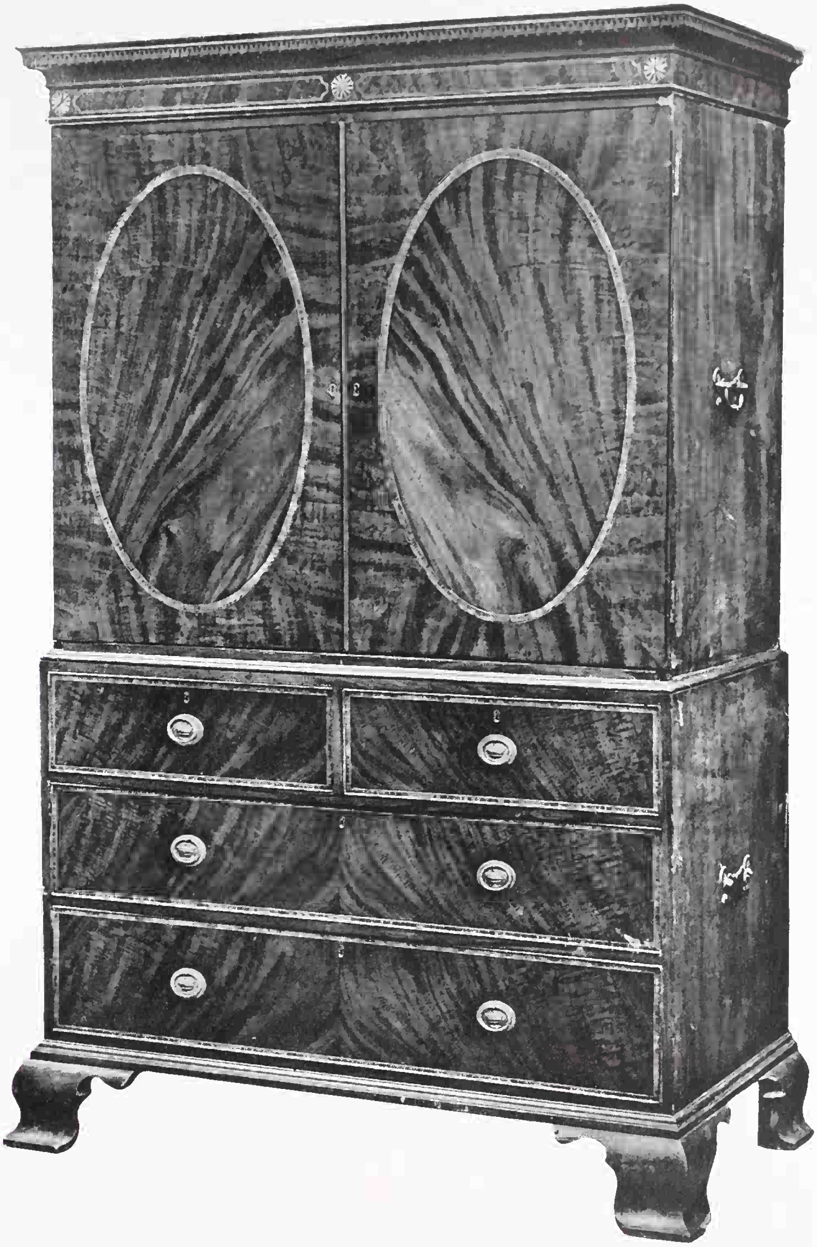

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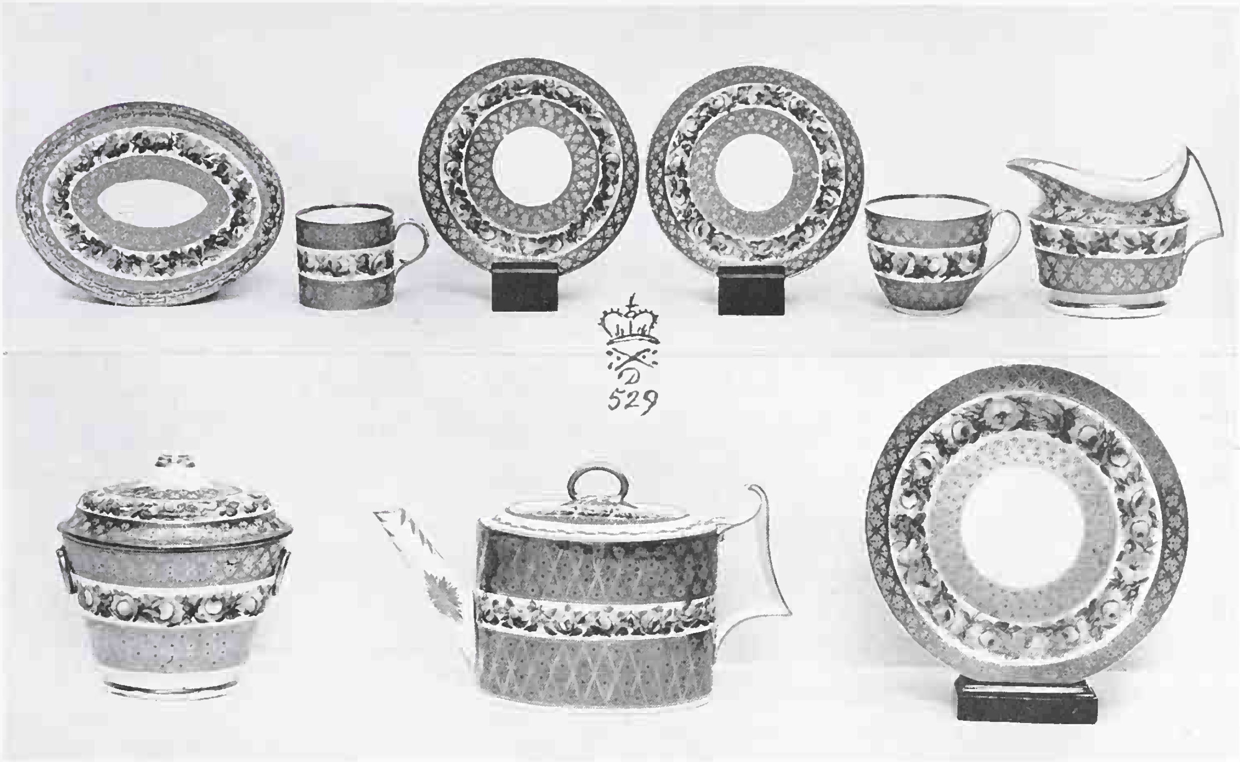

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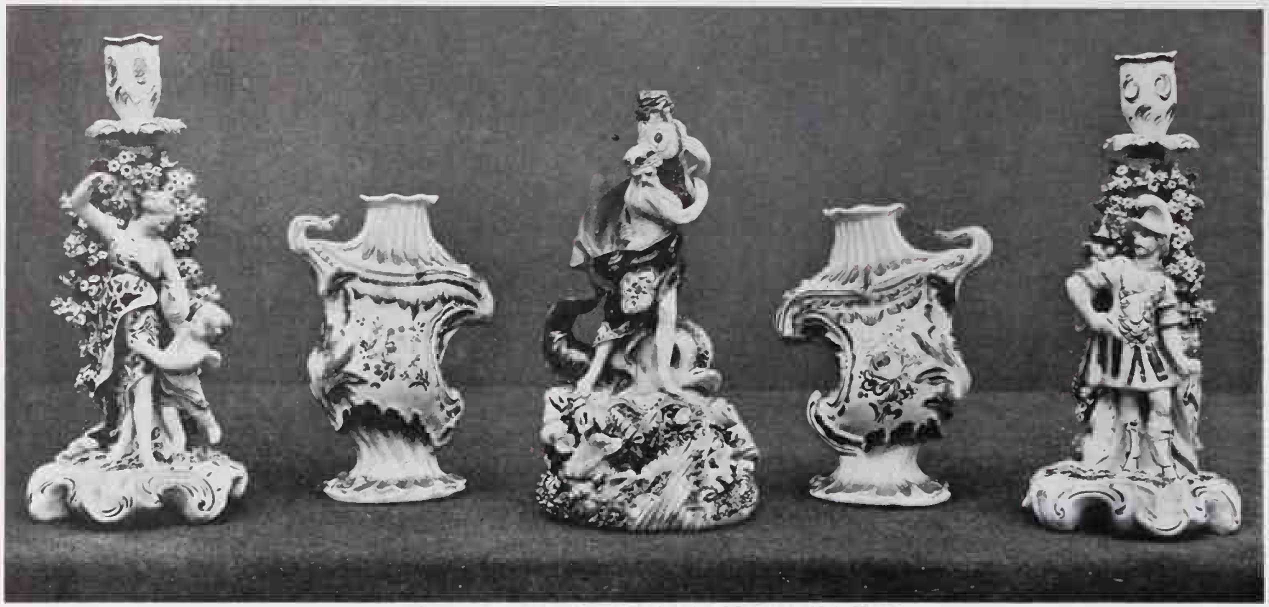

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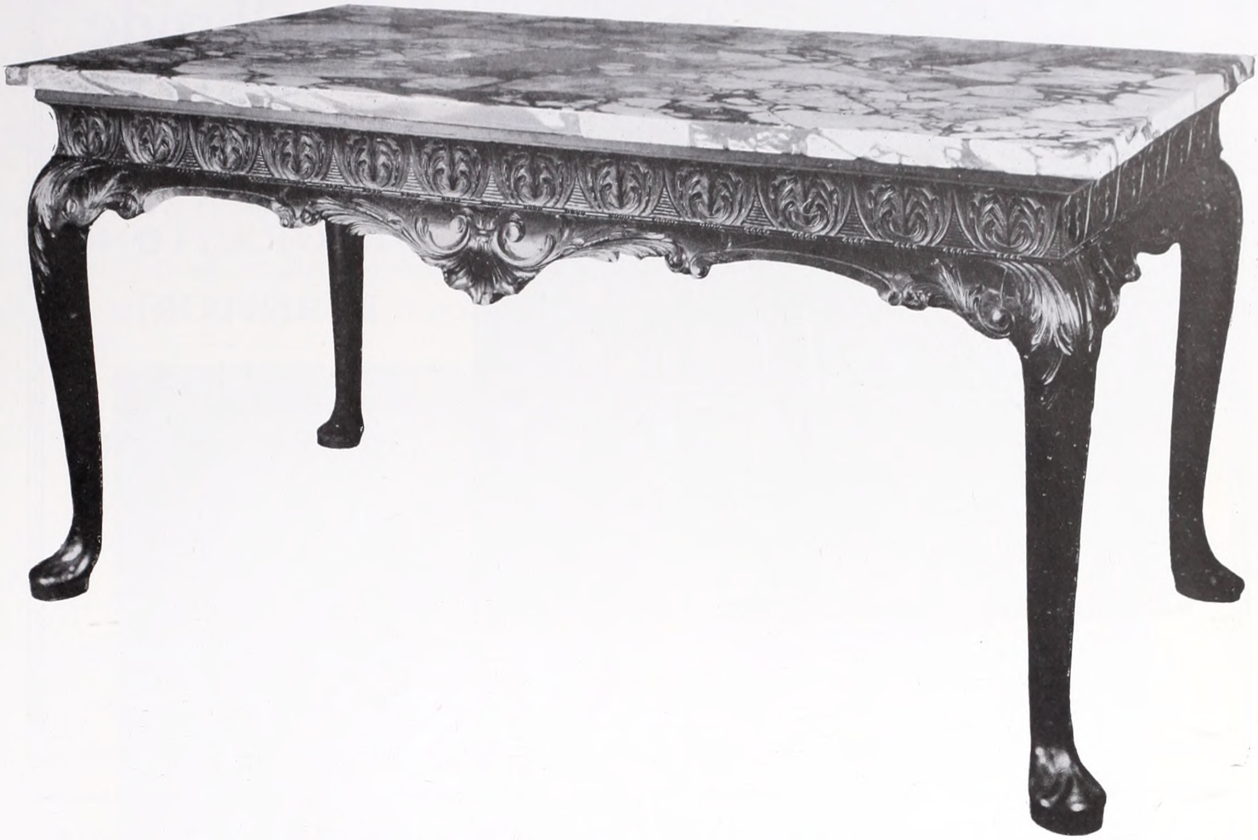

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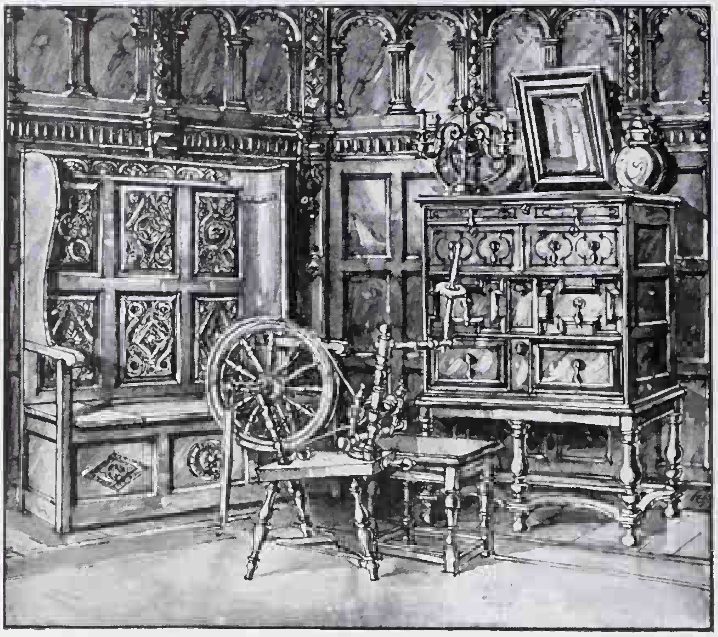

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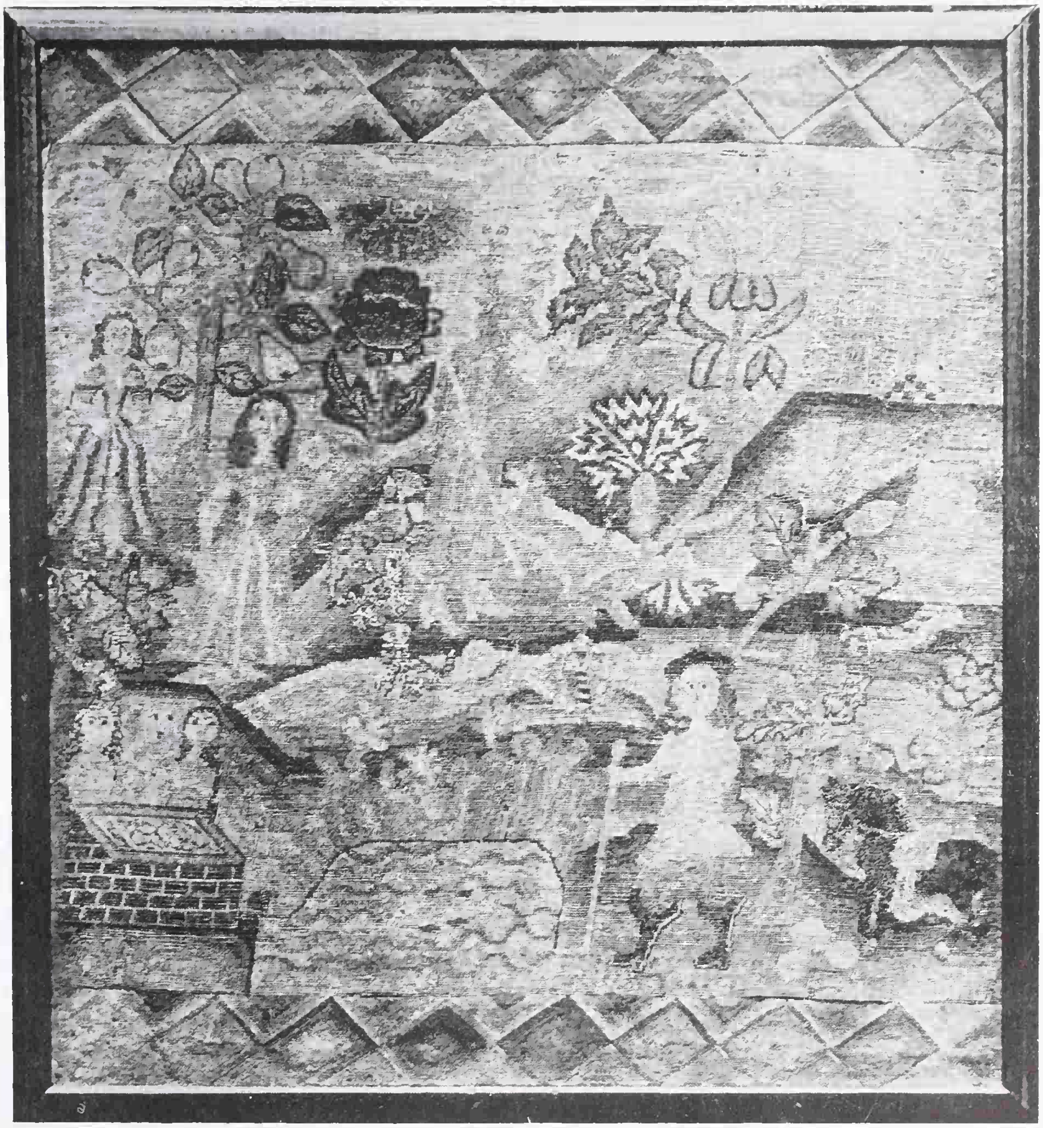

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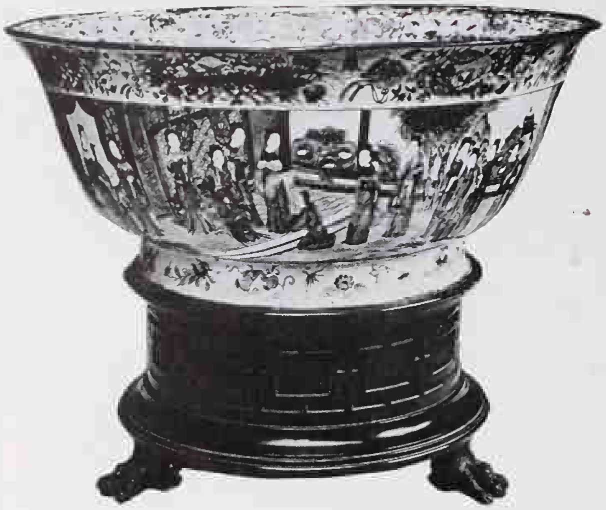

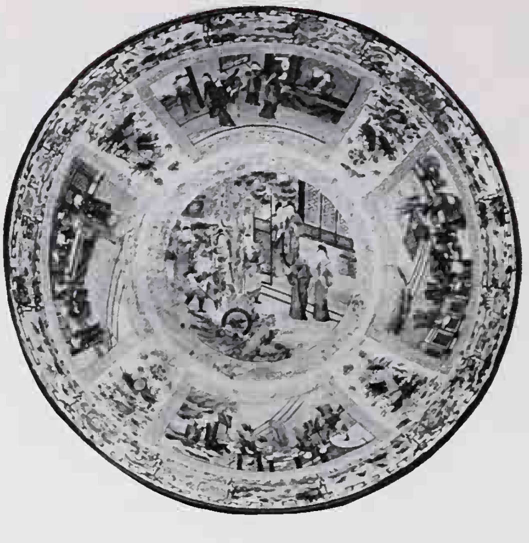

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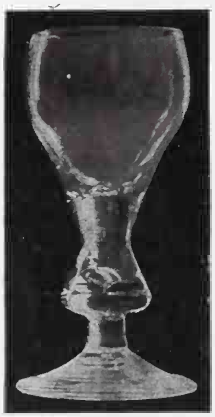

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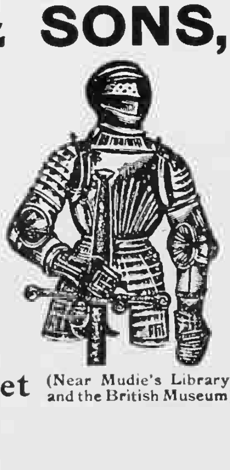

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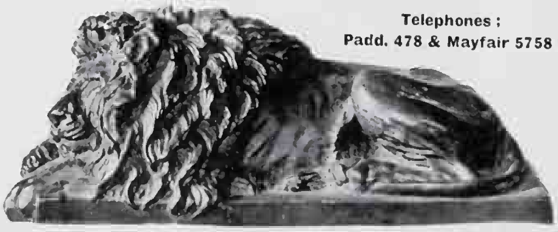

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INDEX TO ILLUSTRATIONS.—Bow—10, 14, 20, 29. Chelsea—1, 9, 21, 22, 24-28, 35, 39. Longton Hall—11, 12, 17, 36. Worcester (Dr. Wall period)—3, 4, 8, 15, 18, 19, 31-34, 37, 38. Plymouth—23. Bristol—2, 16, 30. Lowestoft—5-7. *Particulars and Prices on application.*

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For other illustrations of specimens from our collection see THE CONNOISSEUR:—April, 1917—Old English Porcelain of the Early Nineteenth Century. March, Old English Pottery. February—Old Worcester Porcelain and Old English Glass. January—Old English China. December, 1916—Objects-of-Art. November—Old English Cups and Saucers. October—Old English Porcelain and Early Drinking Glasses.

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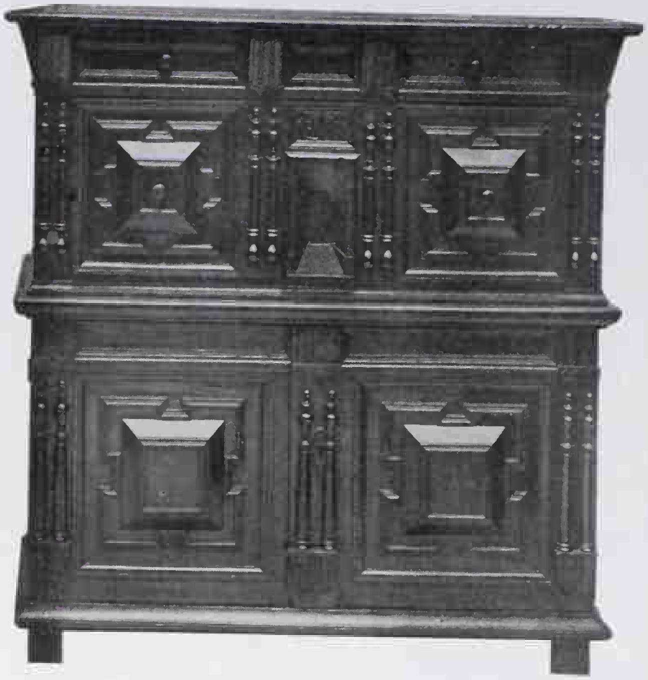

No. 12581.—*Genuine Old Oak Cabinet of the Jacobean period. 2 long drawers at top and 3 long drawers beneath, enclosed by 2 finely moulded doors, 4 ft. wide, 2 ft. 1 in. deep, 4 ft. 3 in. high*

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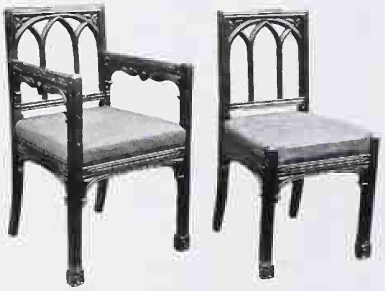

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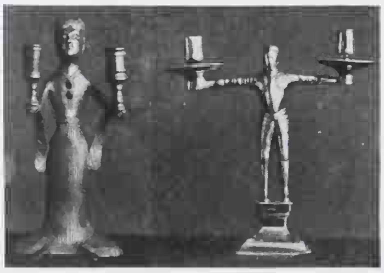

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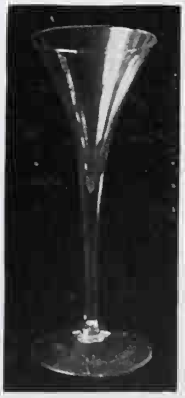

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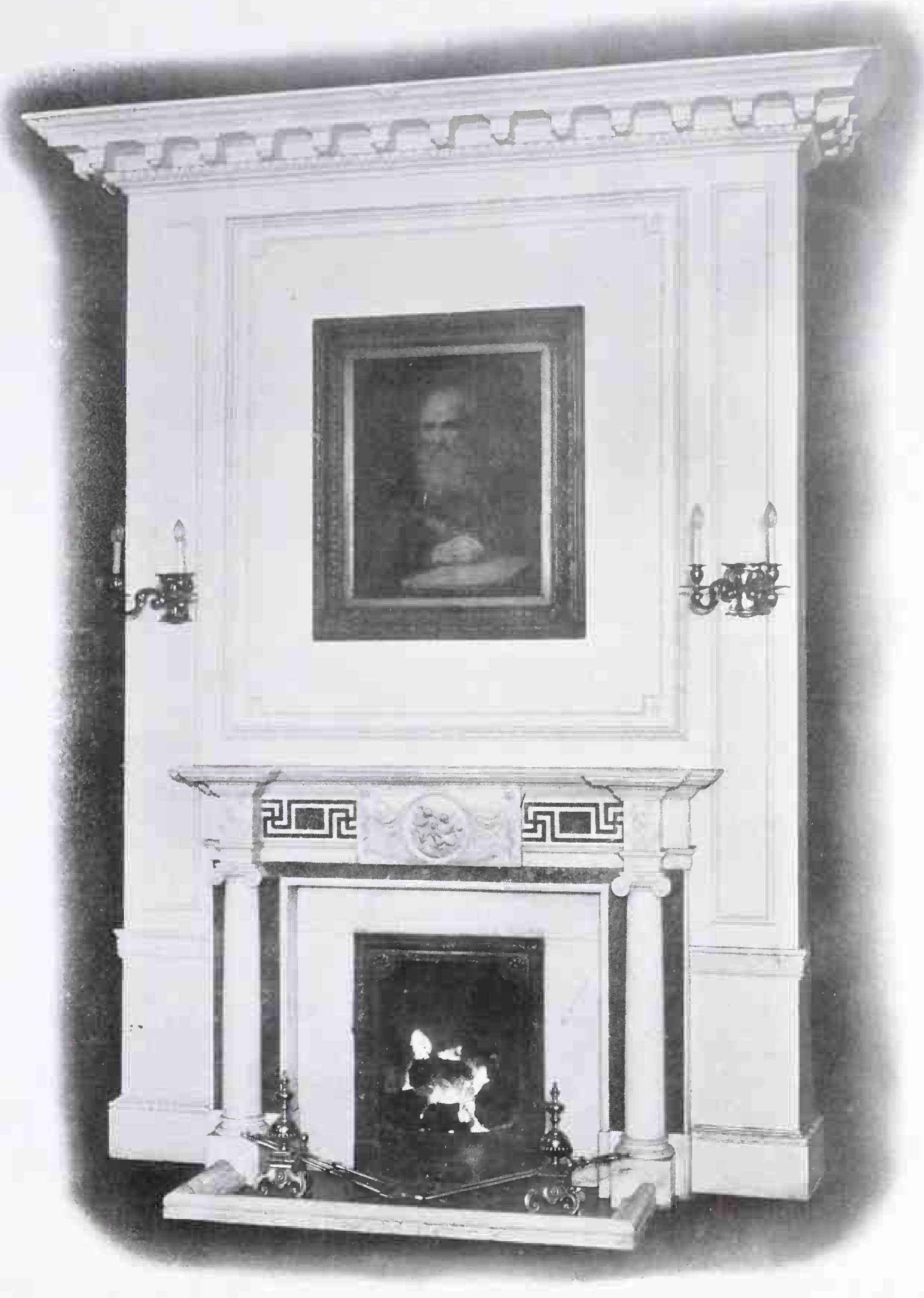

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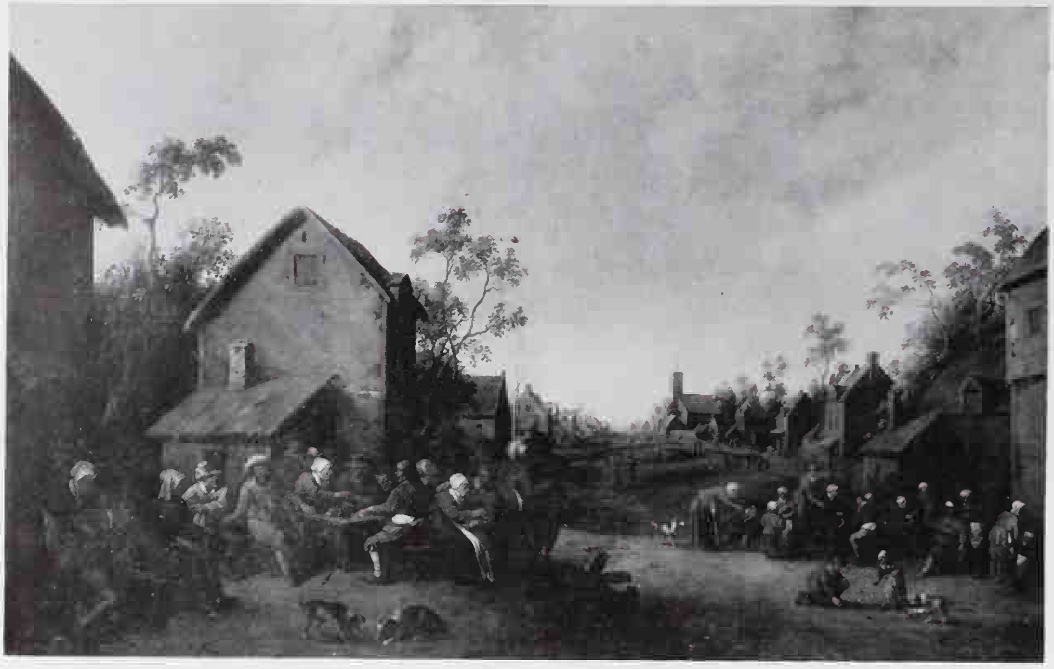

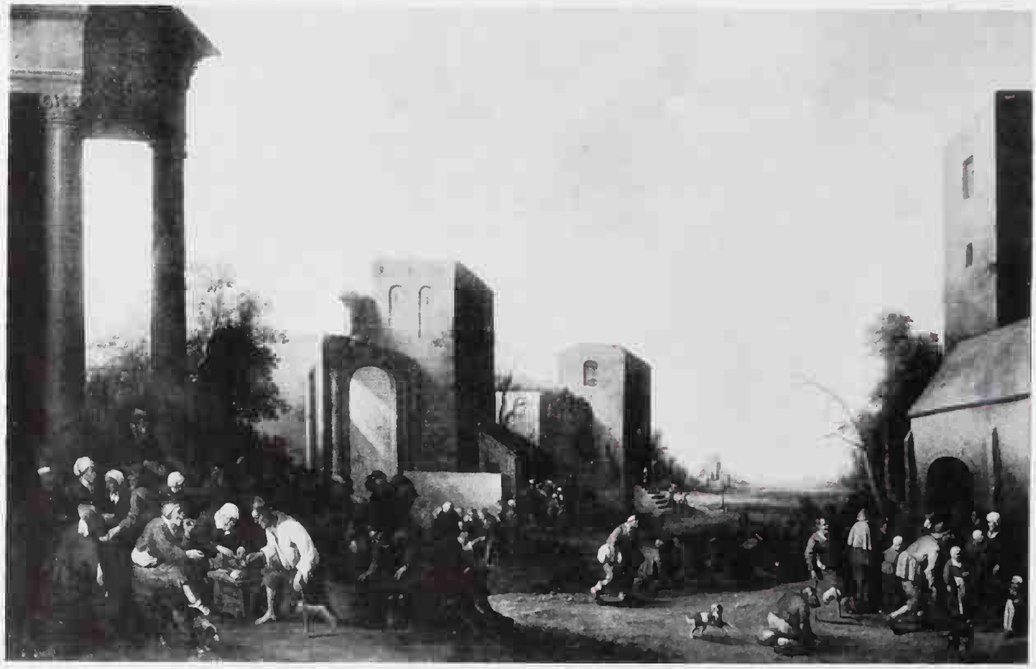

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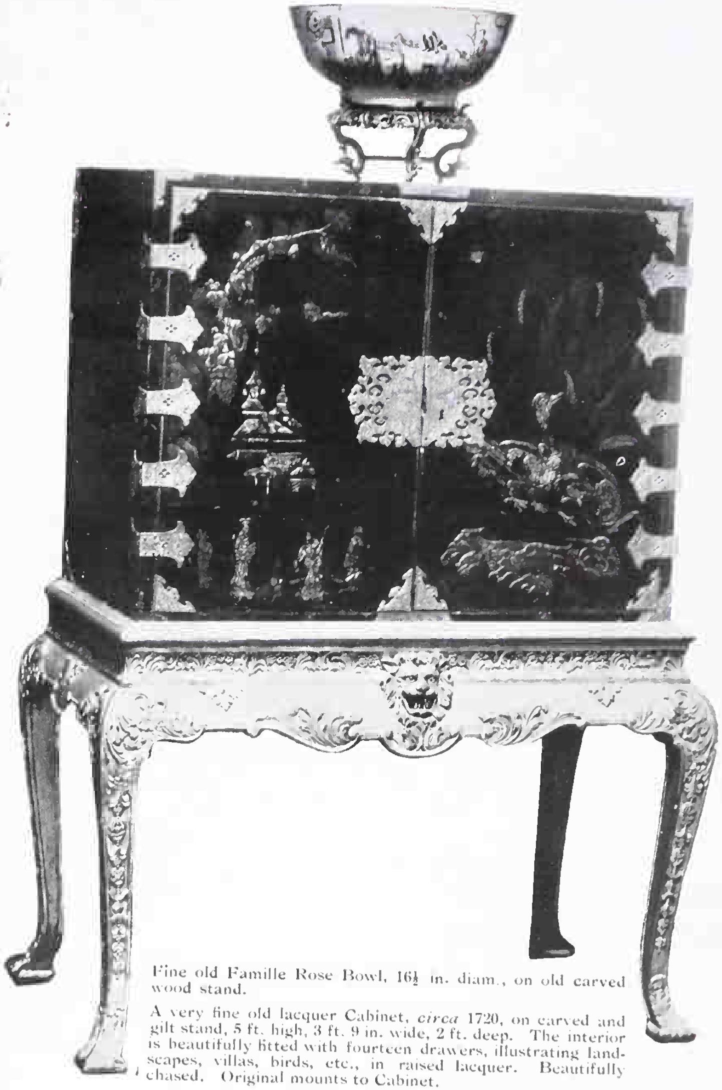
A pair of fine old red lacquer · Corner Brackets, decorated with panels of blue lacquer.



Fine old Famille Rose Bowl, 16½ in. diam., on old carved wood stand.

A very fine old lacquer Cabinet, *circa* 1720, on carved and gilt stand, 5 ft. high, 3 ft. 9 in. wide, 2 ft. deep. The interior is beautifully fitted with fourteen drawers, illustrating landscapes, villas, birds, etc., in raised lacquer. Beautifully chased. Original mounts to Cabinet.

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AND OTHER
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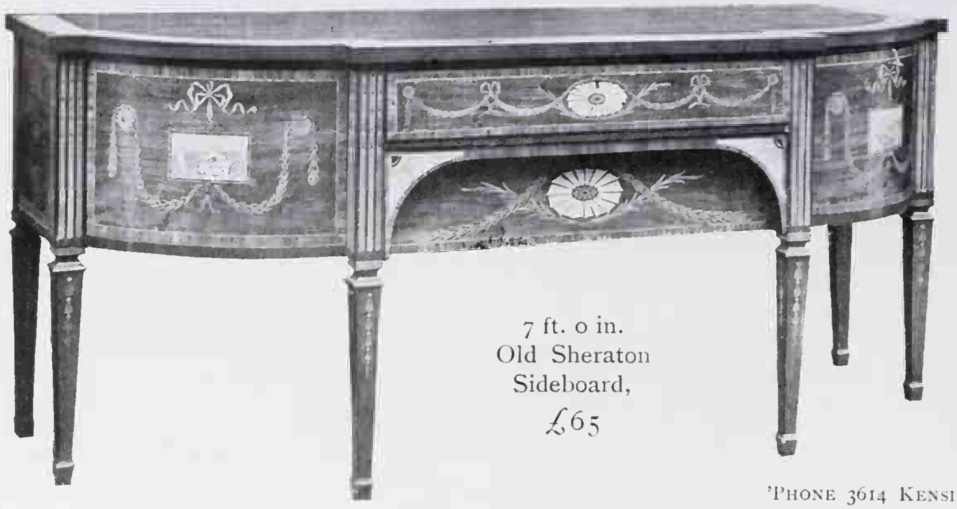

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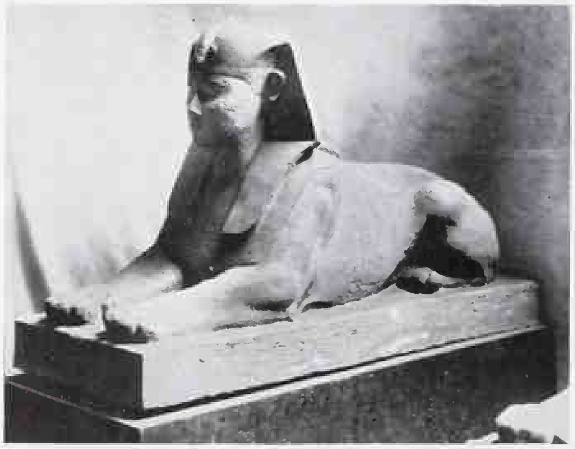

The Sphinx illustrated is one of two pairs of extremely beautiful ones in Stone, signed and dated. Size of each one: length, 4 ft. 3 ins.; height, 2 ft. 6 ins. **£100**, or any reasonable offer.

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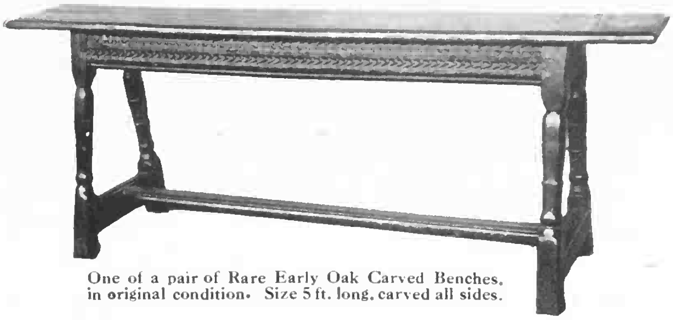

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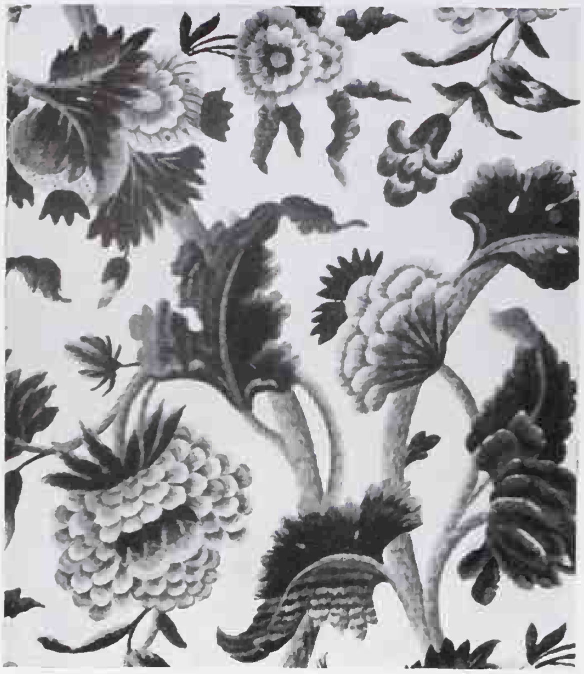

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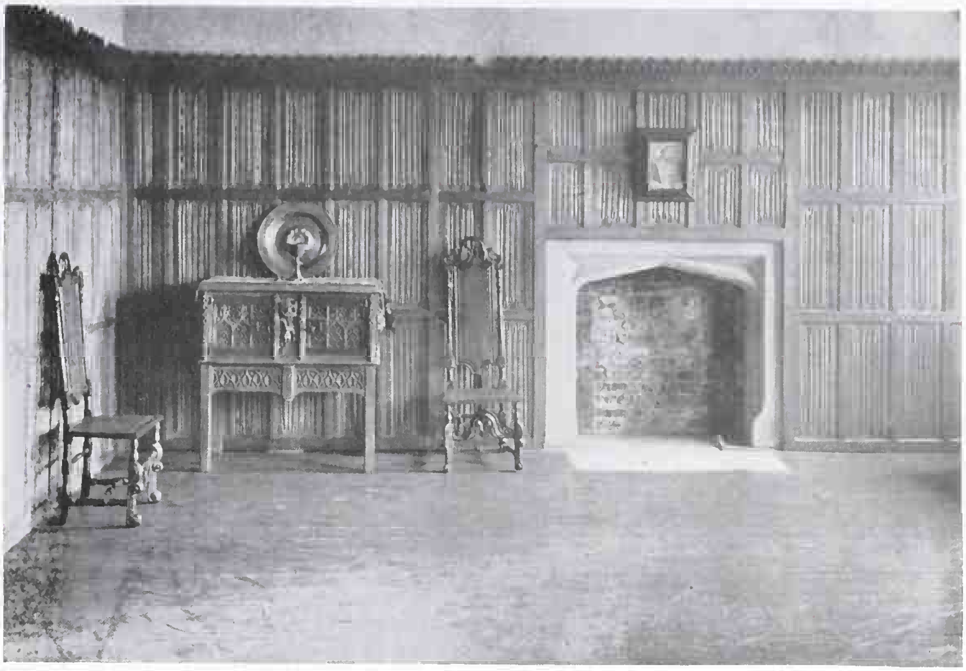

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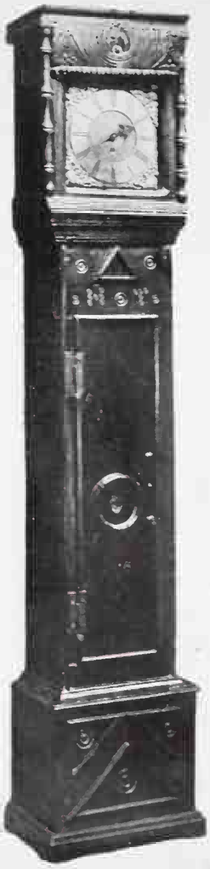

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READERS' attention is drawn to the number of "Wanted" advertisements in the Register columns, pages ii. and xxx.

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GENUINE OLD OAK AND GEORGIAN FURNITURE,
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This shows bottom of Mug.

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Pictures, Drawings—British, French, Dutch.

J. Linnell (sen.), Baptism of Christ, 1867 (c); M. Von Helmont (1653-1719), Village Festival (c); F. Ruyter, Village Inn and Pedlars (p); Barbieri (Francesco), 1591-1666, gallery picture (c).

Having a large number of important works in hand for disposal on behalf of private clients, collectors wishing to acquire particular specimens are invited to correspond.

Pictures and Drawings of British, French and Dutch schools. Authenticated works bought for cash or sold on commission.

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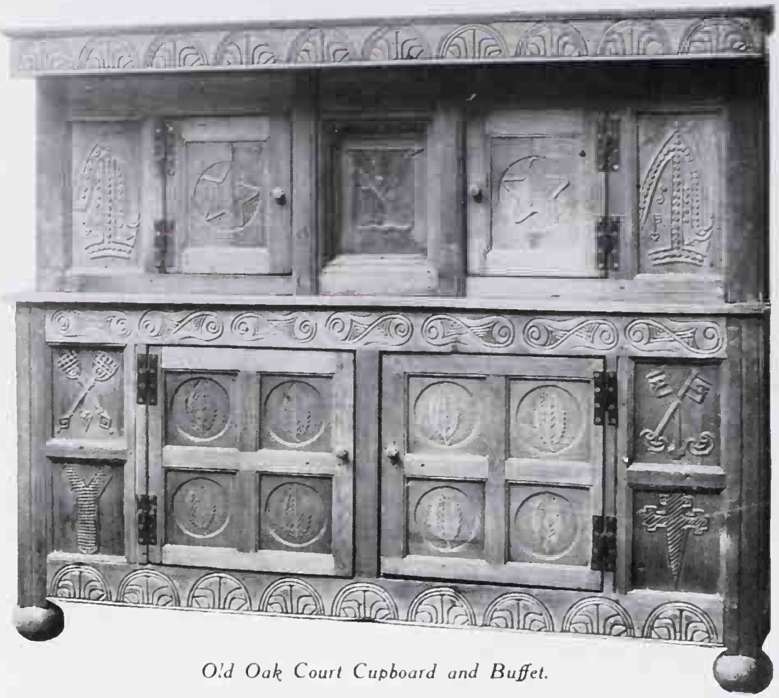

Old Oak Court Cupboard and Buffet.

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Mr. Graham Johnston, of the Court of the Lord Lyon at H.M. Register House, Edinburgh, included in his report on this piece, the following:—

"The Shield of the Sideboard is evidently that of the **Earl Spencer** (see any peerage). The same coat is also borne by The Duke of Marlborough (Spencer Churchill) in 2nd and 3rd quarters.

"The piece is very interesting, and of some artistic and historic value."

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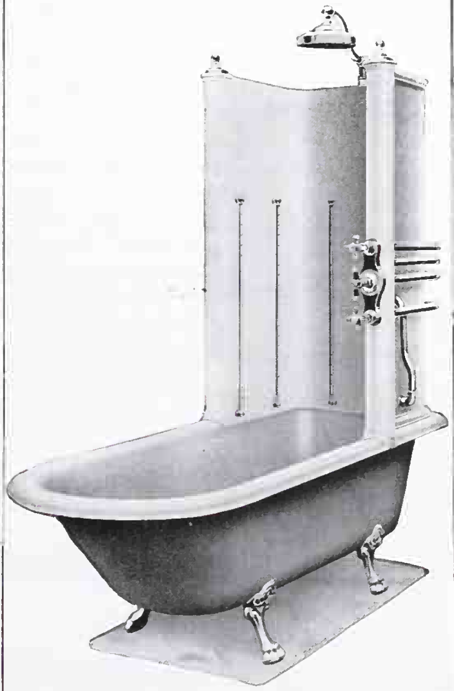

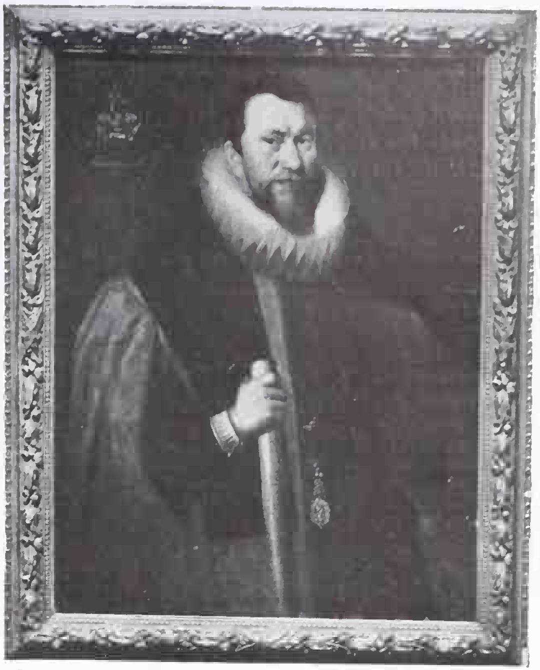

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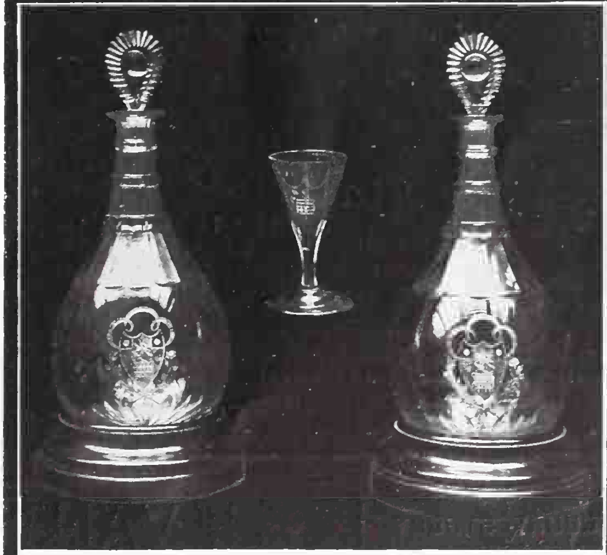

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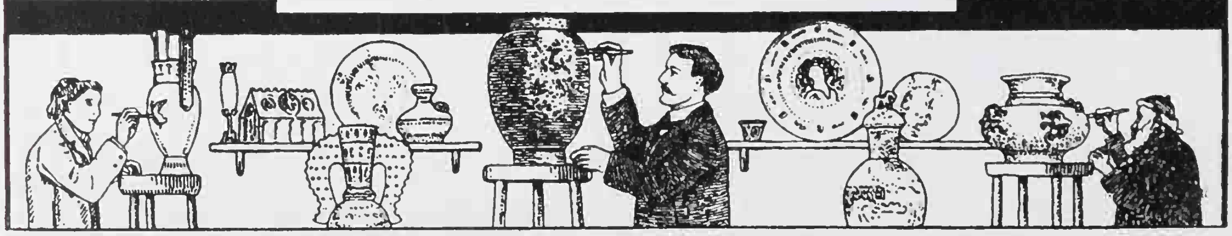

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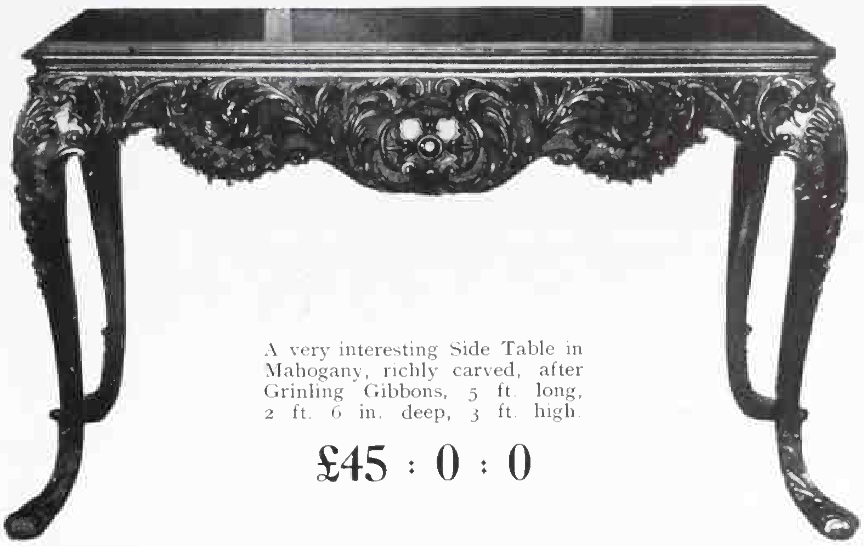

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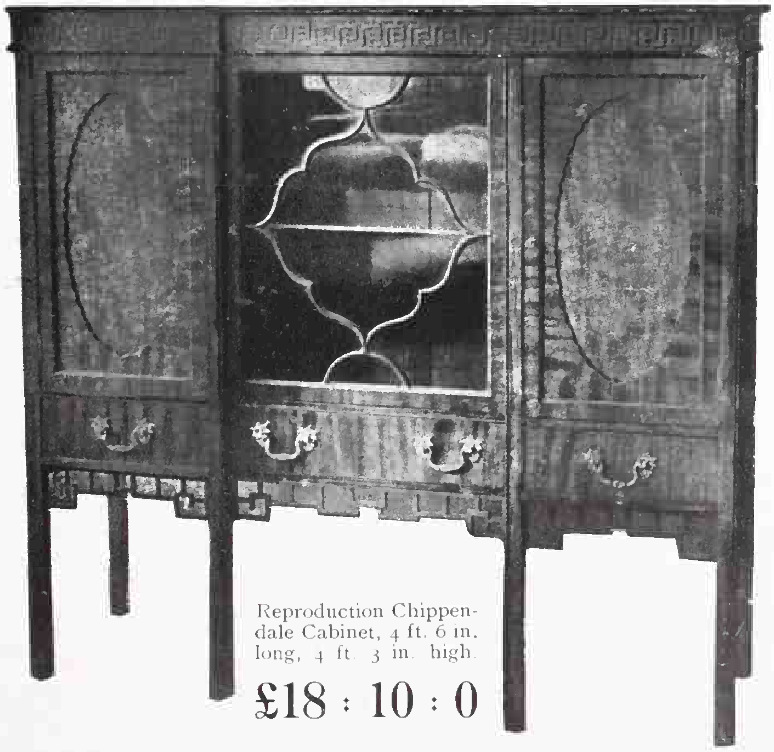

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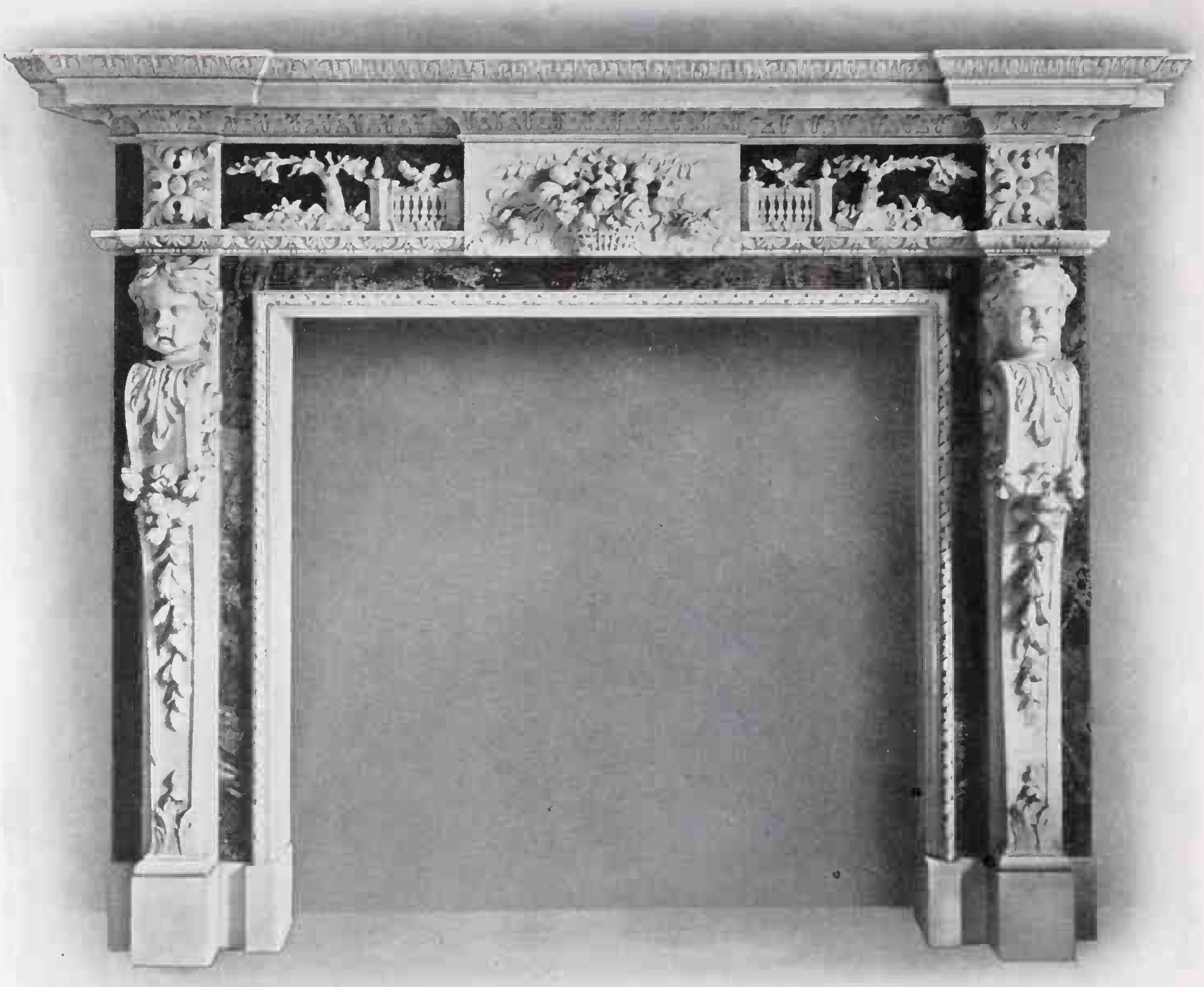

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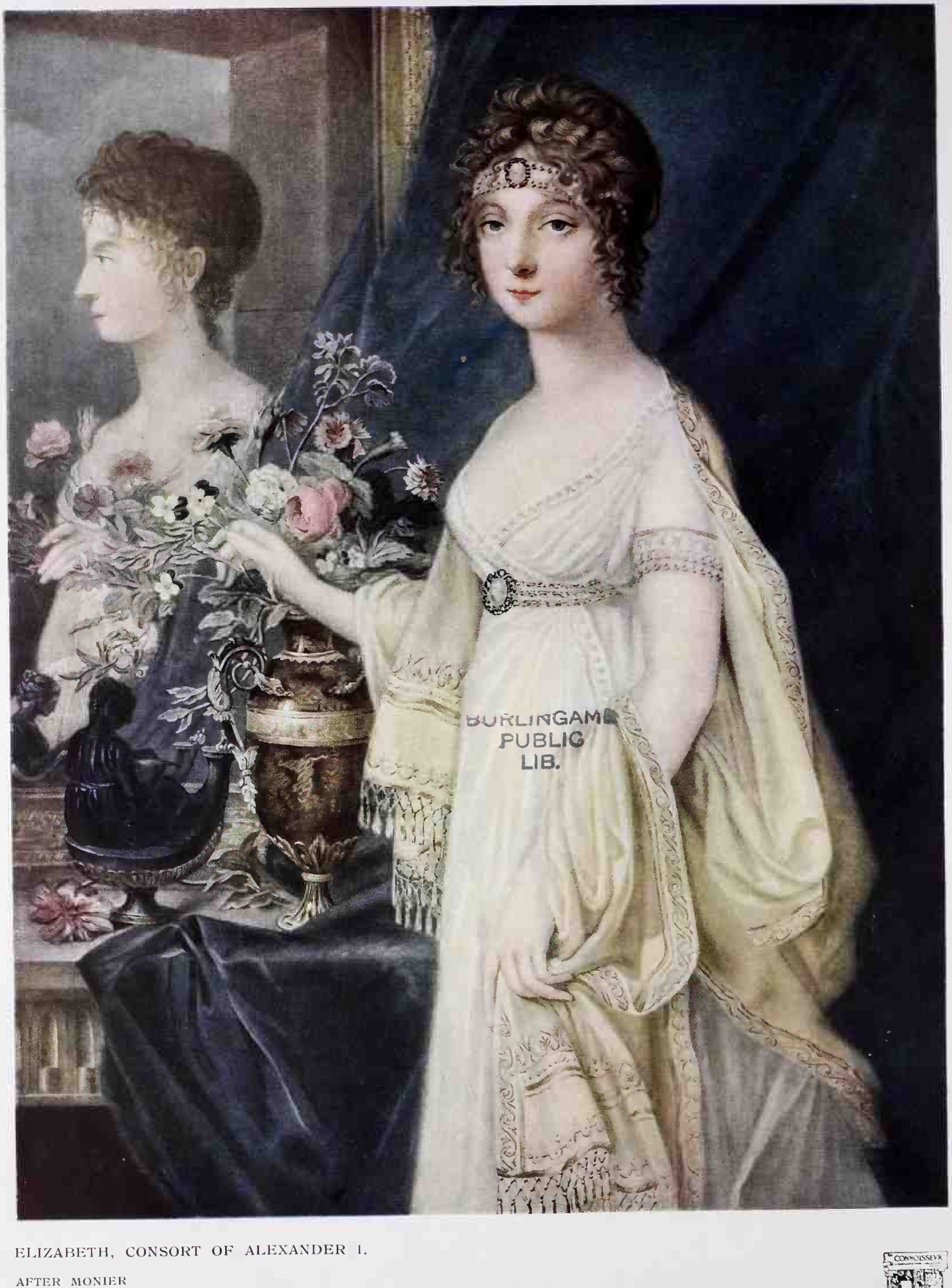

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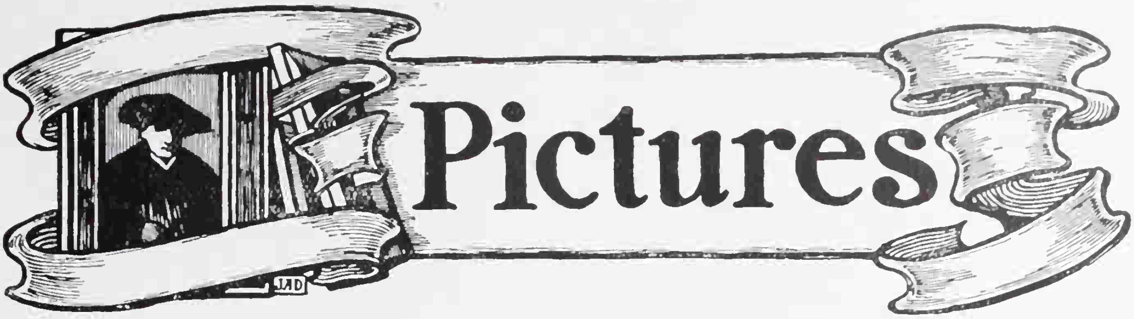

Why banish the British School from the National Gallery?

By Alexander J. Finberg

It is often said that, because the Tate Gallery is managed by the same board as the National Gallery, the two galleries are identical: that pictures which are hung in the Tate Gallery are practically in the National Gallery: and that it makes no difference to the public in which gallery particular works are hung. This is not the view I take. The Tate Gallery is in Millbank—in a part of London where visitors seldom go, and where they only go when they set out on a desperate voyage of discovery to try to find the Tate Gallery. The Tate Gallery is in one of the most inaccessible parts of London, while the National Gallery is in the very centre of the city's life. In addition to the advantage of its position in what has been called "the finest site in Europe," the National Gallery possesses a great prestige: yet, although the present and the late Keepers of the Tate Gallery have exerted themselves with extraordinary energy and enthusiasm to raise the reputation of the gallery and make it attractive to visitors, we find Mr. Aitken sadly confessing that, "owing to (the gallery's) somewhat out-of-the-way position, (people's) visits are apt . . . to be postponed indefinitely,"* and Mr. MacColl tells the trustees that "visitors will not go there (to the Tate) unless forced." Under these circumstances, the attempt to maintain that pictures which are banished to the seclusion of the Tate Gallery are really in the National Gallery, can only be prompted by a desire to confuse and mislead public opinion.

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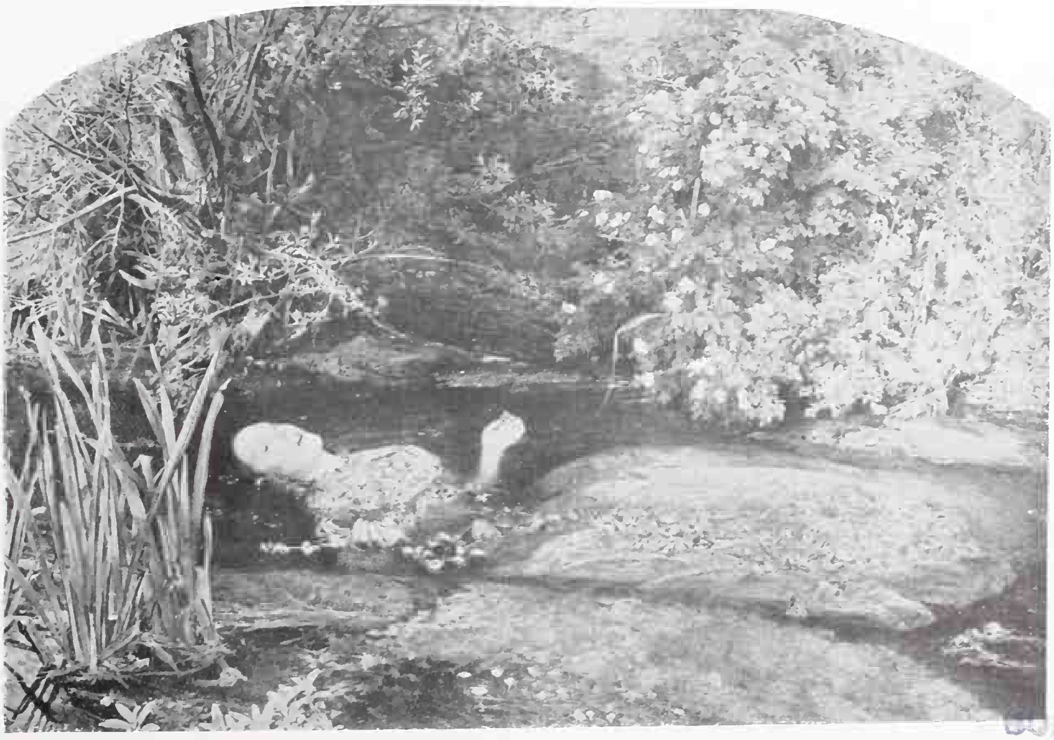
* Committee of Trustees of the National Gallery: Minutes of Evidence, 1915, p. 24.



OPHELIA BY SIR JOHN EVERETT MILLAIS, P.R.A. IN THE TATE GALLERY PHOTO MANSELL

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But the Board of Trustees—whatever their authorised or unauthorised apologists may say—have always been careful to treat the two galleries as distinct from one another. During the recent inquiry by a committee of the trustees presided over by Lord Curzon, the question was put to most of the witnesses as to what principles should control the distribution of pictures between the two galleries? To this question one of the witnesses (Mr. Robert Ross) replied: "I strongly disapprove of the removal of certain English pictures from the Trafalgar Square building to Millbank. *It gives foreigners an entirely false impression about our art, and seems as though we were conscious of inferiority and avoided comparison.*" * I have ventured to italicise part of this reply. It is worthy, I think, of special attention. It expresses an opinion which, I believe, will be shared by everyone who cares at all for British art. I should like, however, to add that it is not only foreigners who get an entirely false impression about our art, but Londoners and Englishmen generally, and all Colonial visitors.

That the representation of the English school in the National Gallery would be improved by the removal of a number of pictures from the Tate Gallery to the building in Trafalgar Square is unquestionable. When I wrote on another occasion that the present lamentable state of things could be largely remedied "merely by efficient administration," I was thinking partly of the pictures of the pre-Raphaelite school which are now hung at the Tate Gallery, and which, in my opinion, ought to be sent to Trafalgar Square. But if all the English pictures now in the Tate Gallery were transferred to Trafalgar Square, the representation of the English school would still be woefully lacking in completeness. It would still be far less complete than that of either the Italian, Dutch, or Flemish schools. The English school ought to be at least as fully represented as any foreign school. This is the minimum with which we could be satisfied. And although I have said that we ought to adopt the Louvre principle of a two to one representation of the native school against even the most heavily represented foreign school, I may say frankly that I expect some people will not agree with me, especially at first. The suggestion that we have a native school of art, as fine in its way, and as worthy of study and admiration as that of any other country, is too startling and novel to most people to be accepted without hesitation. But I cannot imagine on what grounds anyone can seriously oppose the contention that the English school ought to be at least as fully represented in the National Gallery as any foreign school.

I have no room on the present occasion to point out what are the more important gaps in the representation of the English school which would still remain even if all the English works, including the Turners, were transferred from the Tate to the National Gallery. I must reserve that for another occasion. At present I propose to deal with the system (or want of it) on which the pictures are at present distributed between the two galleries.

In the first place, why was it necessary at all to turn the British school out of the National Gallery?

The reasons given by Mr. MacColl, who was keeper of the Tate from 1906 to 1911, are curious. In the first place, it was found that people would not go to the Tate because it was so inconvenient to get there. In the second place, it was found that most of the visitors to the National Gallery went there to see the British pictures. A number of the British pictures were therefore moved to the Tate with the deliberate intention of forcing people to go there. But this was not the only purpose the masterful keeper had in view. The Government had placed the Chantrey pictures in the Tate Gallery, and the keeper did not approve of them and wanted to get rid of them. He also wanted, as he explained quite frankly to Lord Curzon's committee, to stop the buying of modern British pictures. He therefore induced the director to transfer an increased number of English pictures with a view to crowding out the Chantrey pictures and diminishing the opportunity of hanging any more modern English pictures in the gallery. "There are," he explained before the National Gallery Committee, "in each period only two or three men who are worthy of being purchased for a National Gallery. At present they are coming in with a rush by this Chantrey door." †

The native school has therefore been, to a great extent, banished from the National Gallery for four reasons. These are: (1) Because the site of the Tate Gallery was badly chosen; (2) English and foreign visitors desire chiefly to see the works of the British school; (3) an energetic and enthusiastic public official, having a strong dislike for some of the pictures in the gallery he was appointed to superintend, was trying to invent a plausible excuse for "clearing out" the Chantrey pictures; and (4) putting a stop to the purchase of modern British pictures for the nation.

To attain these objects two mutually exclusive principles were adumbrated. The first was that pictures painted by artists born before 1790 should be hung in the National Gallery, and those by artists born after that year in the Tate. The second principle was that the Tate Gallery should contain the whole of the British school, but that the pick of the collection should be taken out and transferred to the National Gallery.

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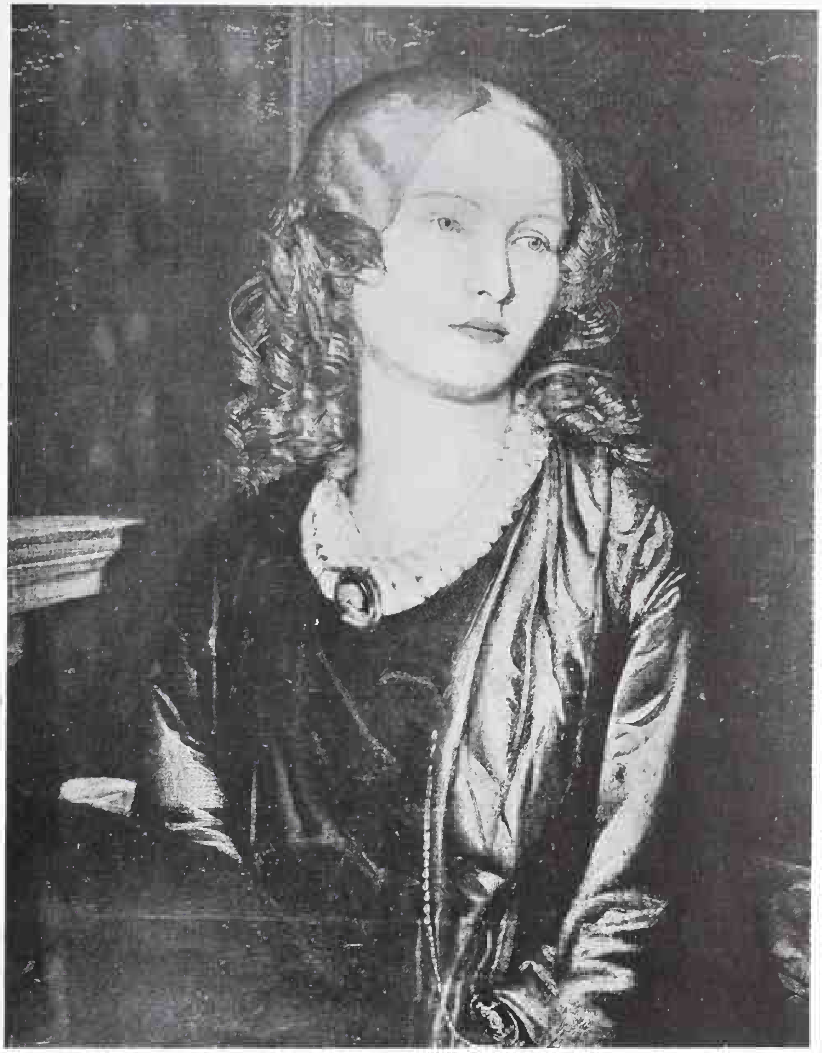
* Minutes of Evidence, p. 71.

† Minutes of Evidence, p. 39.

But neither of the principles was adhered to. Works like Blake's *Spiritual Form of Pitt guiding Behemoth* (1110) and Wilkie's *Sketch for "Blind Man's Buff"* (921) were banished to the Tate, although Blake was born in 1757 and Wilkie in 1785; while Millais's portraits of Gladstone (1666) and Sir Henry Thompson (1941), and J. C. Horsley's portrait of Mr. M. H. Colnaghi (2286), were hung in the National Gallery, although Millais was born in 1829 and Horsley in 1817. Nor is this all. Since the last catalogue was issued, Sargent's portrait of Lord Ribblesdale has actually been hung in the National Gallery, although Sargent is, fortunately, a living artist! And the second principle was disregarded, for some of the finest works —including Alfred Stevens's *Mrs. Collmann* (1775), Madox Brown's *Christ washing St. Peter's feet* (1394) and *Chaucer at the Court of Edward III.* (2063), Millais's *Ophelia* (1506), and Rossetti's *Annunciation* (1210), to name only a few of the works, which most people would consider formed part of the pick of the collection—have been transferred to, or kept at, the Tate.

That some division of the British school between the two galleries is necessary is, I think, evident. The Tate was built to contain modern works, and chiefly the works of living artists, and there is not room in the National Gallery for these, even if it were desirable that they should be put there: but to draw the dividing line at the works of artists born before 1790 goes much farther than this distinction, and shuts out from the National Gallery works like



PORTRAIT OF MRS. MARY ANNE COLLMANN BY ALFRED STEVENS IN THE TATE GALLERY PHOTO MANSELL those of the English pre-Raphaelites. This date was evidently chosen merely for the partisan purpose of crowding out the Chantrey pictures, and inventing a plausible excuse for asking Parliament to confiscate the Chantrey funds.

The other principle, of making the Tate a complete British Art Gallery for the whole history of British art, and keeping a few examples of the greater works for the National Gallery, is open to still more serious objections. It was clearly a compromise between the "crowding out of the Chantrey pictures" school of thought, and the objections of those who felt that the British school ought to be represented in the National Gallery. Lord Curzon pointed out some of the disadvantages of the scheme, and several of the witnesses, including Sir Sidney Colvin, objected to it. With Mr. Ross's objection, quoted above, I have the strongest sympathy, and I think by itself it is weighty enough to settle the matter, now that the national consciousness has been aroused by the events of the last two years. But there is a still weightier argument which neither Lord Curzon nor any of the witnesses called before his committee alluded to, though it may have been present to their minds. This is that Sir Charles Holroyd's compromise entirely prevents the National Gallery from fulfilling the only function for which it exists, while at the same time it prevents the Tate Gallery from fulfilling that function vicariously. If you remove all the British pictures from the National Gallery, you stultify the whole conception of the gallery, and if you retain a few masterpieces, you do not fill up the gap, but only draw attention to it. By taking out these masterpieces you prevent the collection at the Tate from ever approaching completeness, dooming it to dulness, like a volume of Wordsworth's poems I once possessed, from which a former owner had cut all the poems he admired.

But, as we have seen, some division between the two galleries is necessary. Cannot we find a principle sufficiently clear-cut and simple for the mind of the public to grasp easily, so that they will know exactly where to look for what they want, and which will obviate most of the disadvantages of the present system? It seems to me that we have such a principle ready to our hands. We have only to follow the example set us by the Luxembourg Gallery. That gallery is devoted exclusively to modern art. "Il continue," as M. Bénédite says, "à la date où il s'arrête, l'enseignement qui est donné par le Louvre pour les époques antérieures." Ten years after an artist's death his works are either moved on to the Louvre or transferred to one of the provincial galleries. Let us adopt a similar rule, and say that until a fixed period after an artist's death none of his works can be admitted to the National Galley: if they are bought or presented to the State before this period, they must go the Tate Gallery. It matters little what the exact period may be. We can make it ten years, or, if we like, we can make it longer. Even if we make it twenty years, all the pre-Raphaelite pictures would have to go to Trafalgar Square. But the important thing is to have a time limit, and to stick to it. This would give us a clear definition of the functions of the two galleries, and it would put an end to much of the present muddle and caprice.

I wish I could say that it would end it all, but I cannot, because the Turner wing would still remain as a monument to the lack of system with which we treated, before the war, not only the artistic affairs of the nation, but also many of its more pressing requirements.

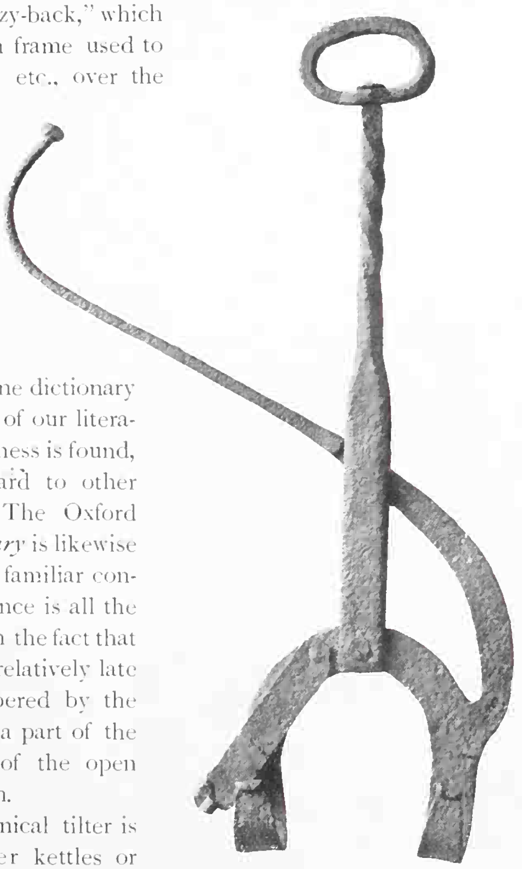
[*Since this paper was set up in type, a separate Board of Trustees for the Tate Gallery has been constituted. Mr. MacColl is one of the members of this Board, and other members appointed by the Treasury are known to share in his preferences for types of British art which are neither sane nor healthy. Unless the Board is reinforced by members with more catholic sympathies, the failings which this article was written to expose are likely to be accentuated rather than remedied.*]

IRONWORK

The Kettle-tilter

By W. Ruskin Butterfield

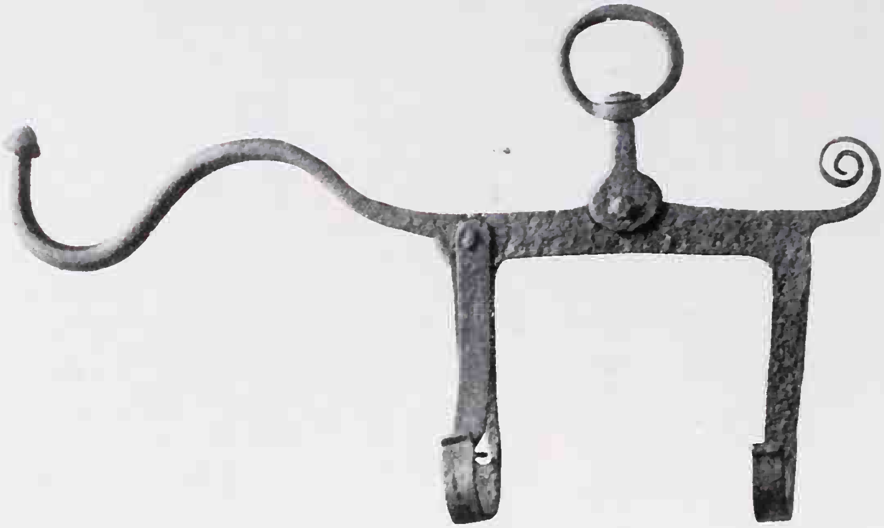
Within living memory the domestic open hearth of immemorial usage has passed almost wholly away, and already some of the appliances connected with it have become rare, and are in danger of being forgotten. Of such is the kettle-tilter (known also as the kettle-bender, kettle-tipper, kettle-holder, kettle-pump, lazy-back, and idle-back), the subject of the following remarks. Curiously enough, none of these names occurs in Dr. Joseph Wright's *English Dialect Dictionary*, except "lazy-back," which is said to be "an iron frame used to support a frying-pan, etc., over the fire," and to consist of "two strips of iron joined by two shorter ones." Obviously the kettle-tilter cannot be here meant, for it is impossible to support thereupon a frying-pan. In this fine dictionary—one of the treasures of our literature—the same vagueness is found, unfortunately, in regard to other hearth appliances. The Oxford *New English Dictionary* is likewise silent about this once familiar contrivance, and the silence is all the more remarkable from the fact that the kettle-tilter is a relatively late object, still remembered by the older country folk as a part of the ordinary equipment of the open hearths of their youth.



No. I.—Usual form of kettle-tilter from Sussex
Height, 18 in. Hastings Museum
Photo H. J. Sargent

No form of mechanical tilter is known for the older kettles or cauldrons, without lip or spout. When a cauldron is tilted the water pours over the rim in a broad stream which cannot well be controlled. If a jug of hot water was wanted it was obtained, therefore, by ladling, and not by tilting the cauldron. What led to the invention of the kettle-tilter was the introduction of the spouted kettle, which seems to synchronise roughly with the custom of drinking tea. In the middle of the seventeenth century tea was so rare in this country as to form a fitting present for princes and grandees. At the beginning of the next century it was much more widely known, at least in towns, but the price, averaging 16s. a lb., restricted it to the well-to-do. Ideas and customs spread tardily from town to country, and even when the habit of tea-drinking had become established in the former, the folk of the furrow and marsh kept to their beer, and cider, and mead, and to infusions of the common herbs. It was during the second half of the eighteenth century that tea-drinking began to spread to the country. If kettle-tilters existed at all before about 1750, they cannot have been numerous. Most likely the majority of existing examples were made during the first half of last century. In estimating the age of hearth appliances it should be borne in mind that blacksmiths usually followed the same local types for generations with little variation. Of the specimens here illustrated, the only one whose exact age is known is that shown in No. vi., which was made by a blacksmith at Crowhurst, Sussex, in 1861.

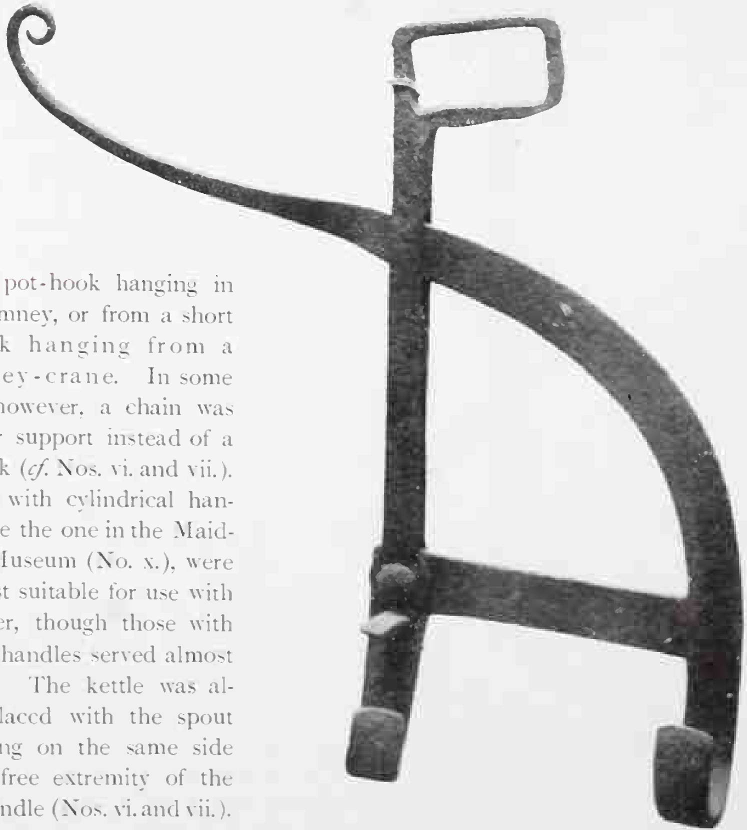
When small grates for coal-fires came into vogue, the use of the kettle-tilter began to decline, as the top bar of a grate enables the kettle to be rested directly upon the fire.



No. II.—USUAL FORM OF KETTLE-TILTER FROM ESSEX WIDTH, 14 IN. HASTINGS MUSEUM PHOTO H. J. SARGENT

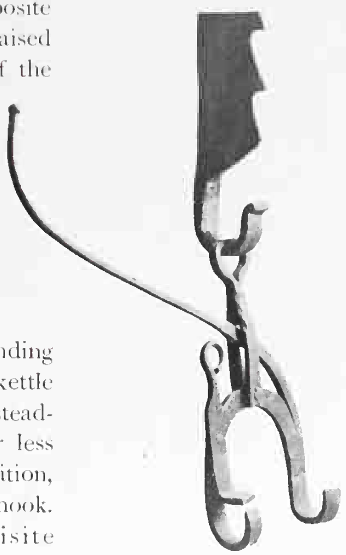
The discarded tilters were cast out on the rubbish-heap, or thrown aside in cellar or attic, and now they have almost disappeared from the countryside.

The kettle-tilter was mostly suspended either from a long pot-hook hanging in the chimney, or from a short pot-hook hanging from a chimney-crane. In some cases, however, a chain was used for support instead of a pot-hook (*cf.* Nos. vi. and vii.). Kettles with cylindrical handles, like the one in the Maidstone Museum (No. x.), were the most suitable for use with the tilter, though those with arched handles served almost as well. The kettle was always placed with the spout projecting on the same side as the free extremity of the tilter-handle (Nos. vi. and vii.). When hot water was required, the tilter was swung round until the spout pointed towards the teapot, jug, or bowl into which the water was to be poured. Then the lever of the tilter was depressed, causing the kettle to tilt.



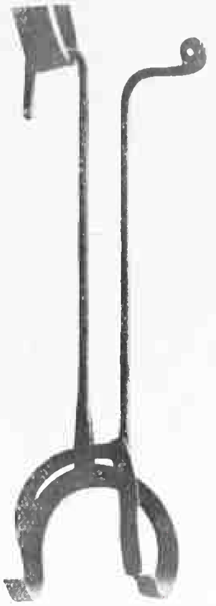
No. III.—RARE FORM OF KETTLE-TILTER FROM SUSSEX BRIGHTON MUSEUM

The component parts of a kettle-tilter will be readily understood by reference to No. i., which shows a type formerly common in Sussex. At the top is a loop for suspension on the broad, flat hook of a hanger. Depending from the loop is an iron rod with the lower half cleft to allow the handle to pass through. I am informed by the old Crowhurst blacksmith, before referred to, that this part was known as the "tree" at the time that tilters were made. Below is a horseshoe-shaped piece of iron, having the ends shaped into hooks to serve as a support for the handle of the kettle. This was known as the "holder." The topmost part of the holder is inserted in the cleft of the tree, and loosely riveted to allow freedom of movement. Next is the handle, or lever, one extremity of which is welded to the holder. Lastly, a spring, known as the "stop," is attached to the opposite side of the holder. This stop is present in all tilters, and it is always placed on the same side as the handle. Its function was to force down the near end of the kettle handle at the same time as the opposite end was being raised by the lifting of the other hook on which it rested. But for the stop the near end of the handle would rise out of the descending hook, and the kettle would perch unsteadily, in a more or less horizontal position, on the opposite hook. After the requisite supply of hot water had been obtained, the kettle righted itself by its own weight, and all that the housewife needed to do was to steady the lever as it rose again.



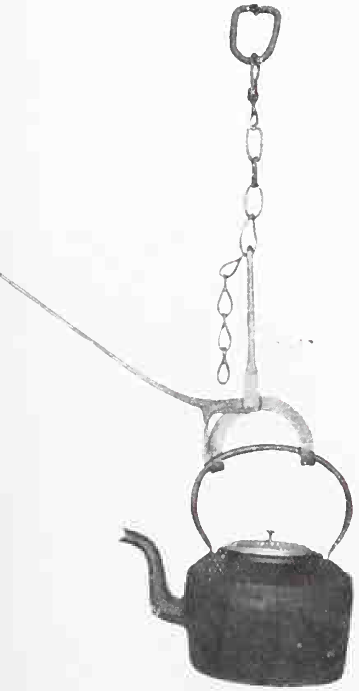
No. IV.—KETTLE-TILTER FROM SUSSEX, SHOWING STOP
BRIGHTON MUSEUM

With the usual form of kettle-tilter found in Sussex may be compared the usual type that occurs in Essex (No. ii.). The portion described as the "tree" is here reduced considerably in size; the holder has a straight top; the handle, instead of passing through the cleft in the tree, is attached horizontally to the straight top of the holder; and the stop is of a much more efficient kind—it likewise takes the shape of a spring, but the lower end is bent at right angles, and pointed to pass through a hole at the back of the hook.

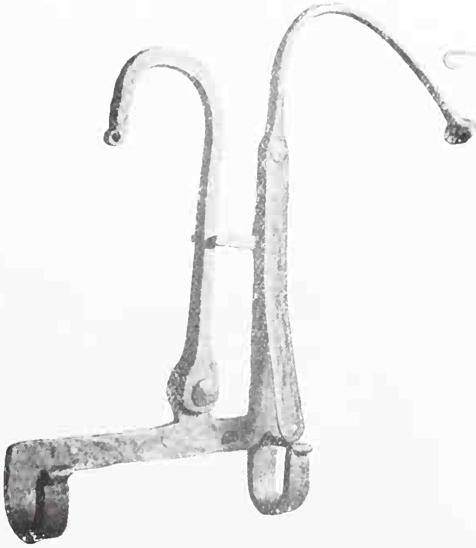


No. V.—KETTLE-TILTER FROM SUSSEX BRIGHTON MUSEUM

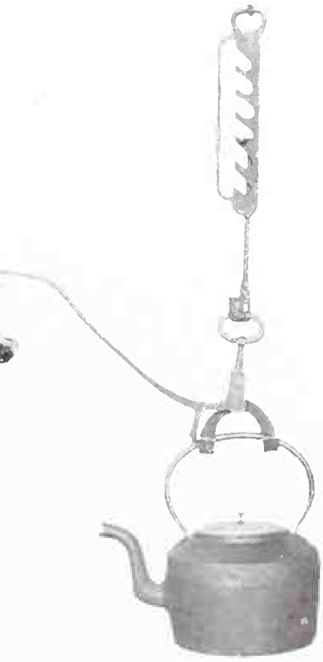
A tilter in the Brighton Museum, shown in No. iii., belongs to a type very rare in Sussex. The tree rises



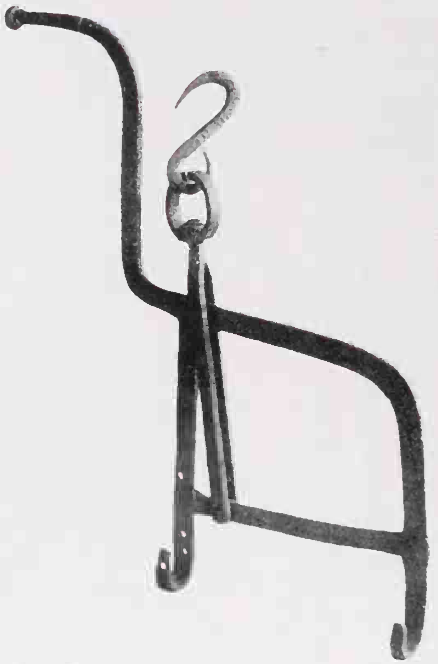
No. VI.—KETTLE-TILTER MADE AT CROWHURST, SUSSEX, IN 1861
HEIGHT, 12 IN.
HASTINGS MUSEUM



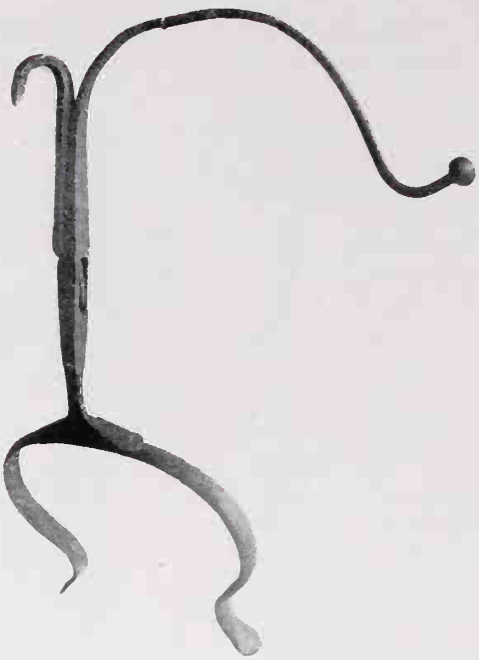
No. VIII.—WEST OF ENGLAND TILTER
BRISTOL MUSEUM



No. VII.—KETTLE-TILTER FROM BURWASH
HEIGHT, 8½ IN.
HASTINGS MUSEUM



No. IX.—WEST OF ENGLAND KETTLE-TILTER
BRISTOL MUSEUM



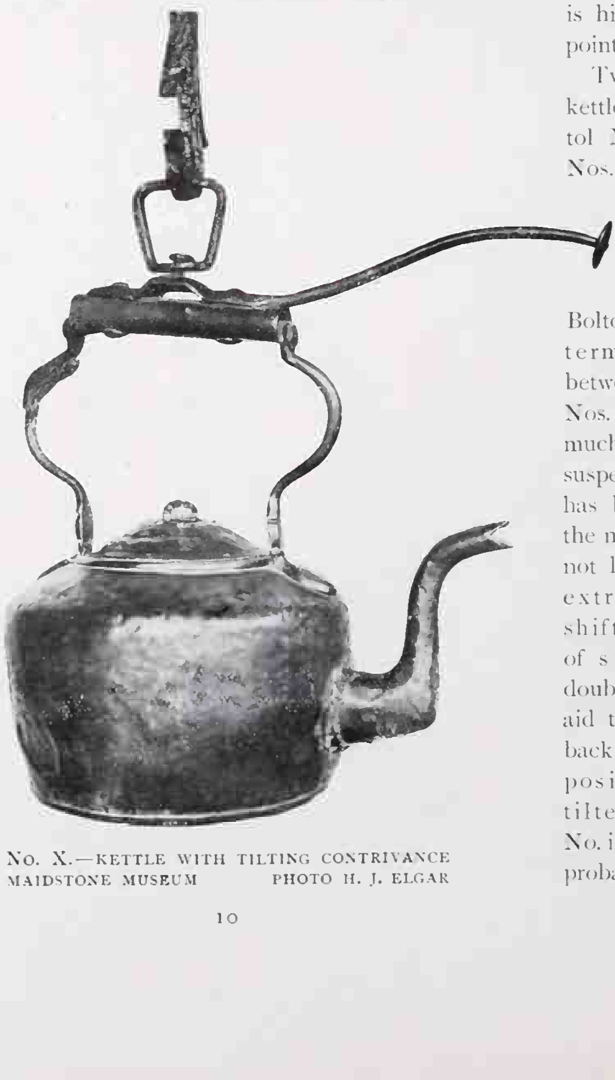
No. XI.—CONTRIVANCE FOR TILTING KETTLE
BRISTOL MUSEUM

immediately above the near hook, instead of being hinged to the middle portion of the holder. The rectangular loop at the top is without a swivel, and would therefore be hung on a pot-hook having a rotary movement.

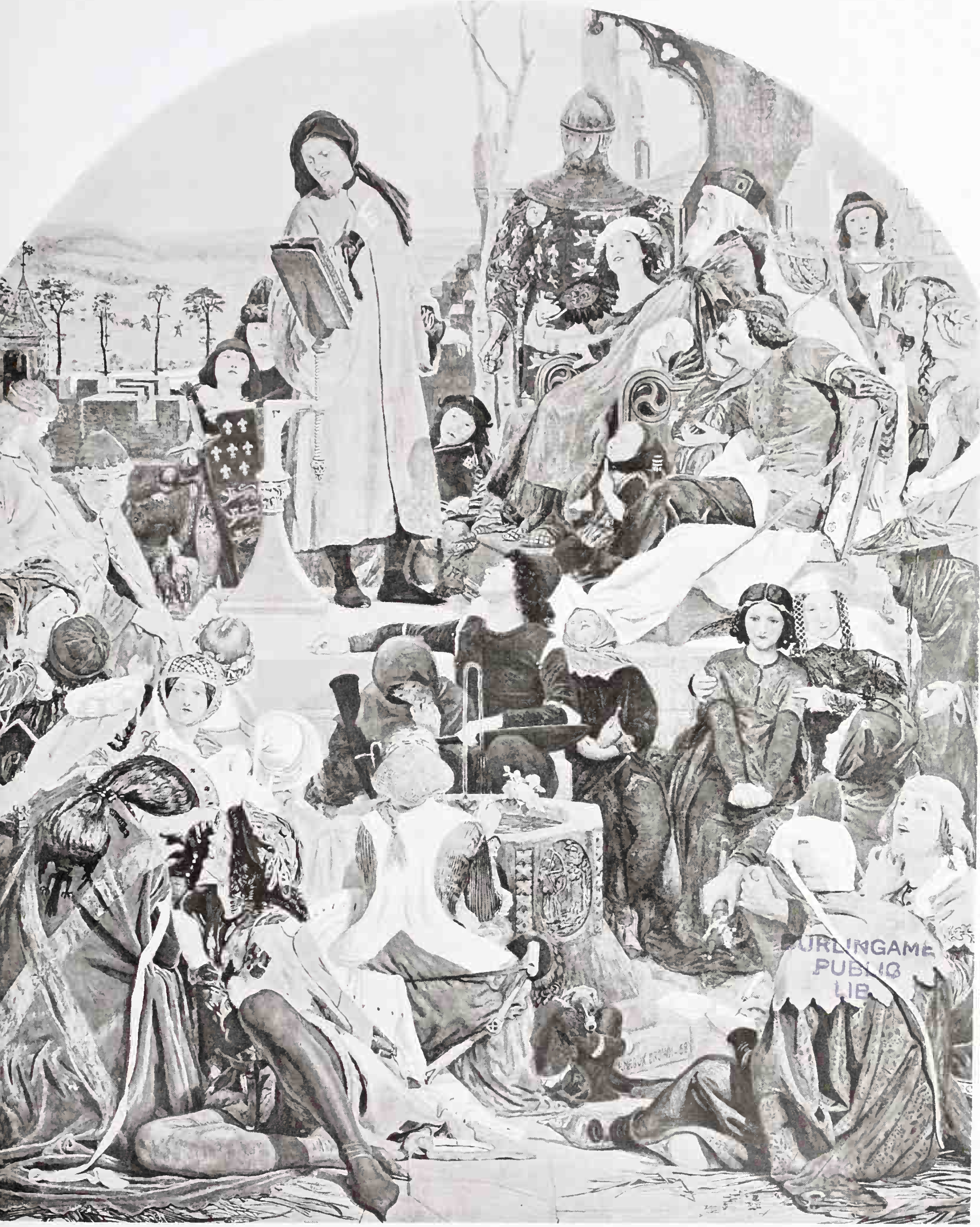
Two other specimens in the Brighton Museum are also illustrated. No. iv. is of the usual Sussex form, though the tree is rather short. Before resting the handle of the kettle on the two hooks, the stop, which is loosely riveted to the holder, would be moved aside out of the way and afterwards replaced. In No. v. the stop is loosely attached at the angle formed by the upward bend of the lever, and could also be moved aside to admit the kettle handle.

Perhaps the most effective stop is that shown in Nos. vi. and vii., which takes the shape of a spur welded to the handle, and not loosely riveted, as in the foregoing example. In both cases the handle is hinged at the same point as the tree.

Two West of England kettle-tilters in the Bristol Museum, shown in Nos. viii. and ix., from photographs which I owe to the courtesy of Mr. Herbert Bolton, occupy an intermediate position between those shown in Nos. i. and iii., inasmuch as the point of suspension of the holder has been shifted from the middle line, but has not been carried to the extreme end. This shifting of the point of suspension was doubtless intended to aid the kettle to come back to a horizontal position after being tilted. The stop in No. ix. is missing, but it probably consisted of a



No. X.—KETTLE WITH TILTING CONTRIVANCE
MAIDSTONE MUSEUM PHOTO H. J. ELGAR



BURLINGAME
PUBLIC
LIB.

HAUCER READING "THE LEGEND OF CUSTANCE" TO EDWARD III.
ND HIS COURT, AT THE PALACE OF SHEEN

[Photo Mansell

Y FORD MADOX BROWN
the Tate Gallery

short chain ending in a peg which was pushed through the hook.

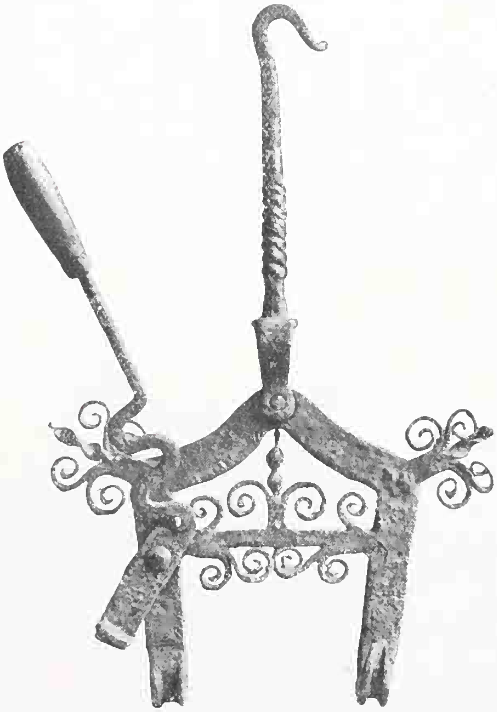
All the kettle-tilters here considered are liable to be somewhat unsteady in action, as in none is the kettle held very securely, and it is not surprising, therefore, that attempts were made to remedy this defect. The disadvantage is successfully overcome in a specimen in the Maidstone Museum, which I am allowed to illustrate by the kindness of Mr. J. Herbert Allchin (No. x.). The tilting apparatus is of the simplest description, being merely a lever rigidly fixed to the kettle handle by means of two rivets, with a swivelled loop above for suspension. In a second example in the Bristol Museum (No. xi.) the apparatus is provided with a hinge similar to that in contemporary tongs; the body of the kettle is missing.

A good illustration of a Surrey kettle-tilter is given in Miss Jekyll's *Old West Surrey* (p. 100), where it is shown, however, with the back to the front. This author, usually so accurate in her descriptions of obsolete and disappearing appliances, evidently misunderstands the purpose of the "stop," which is thought to exist "so that in the event of an upward jerk from a log burning away at one end and striking upward at the other, or any such mischance, the kettle would not be dislodged." The sole use of the stop, as already explained, is to force down the near part of the kettle handle in order to ensure the tilting of the kettle.

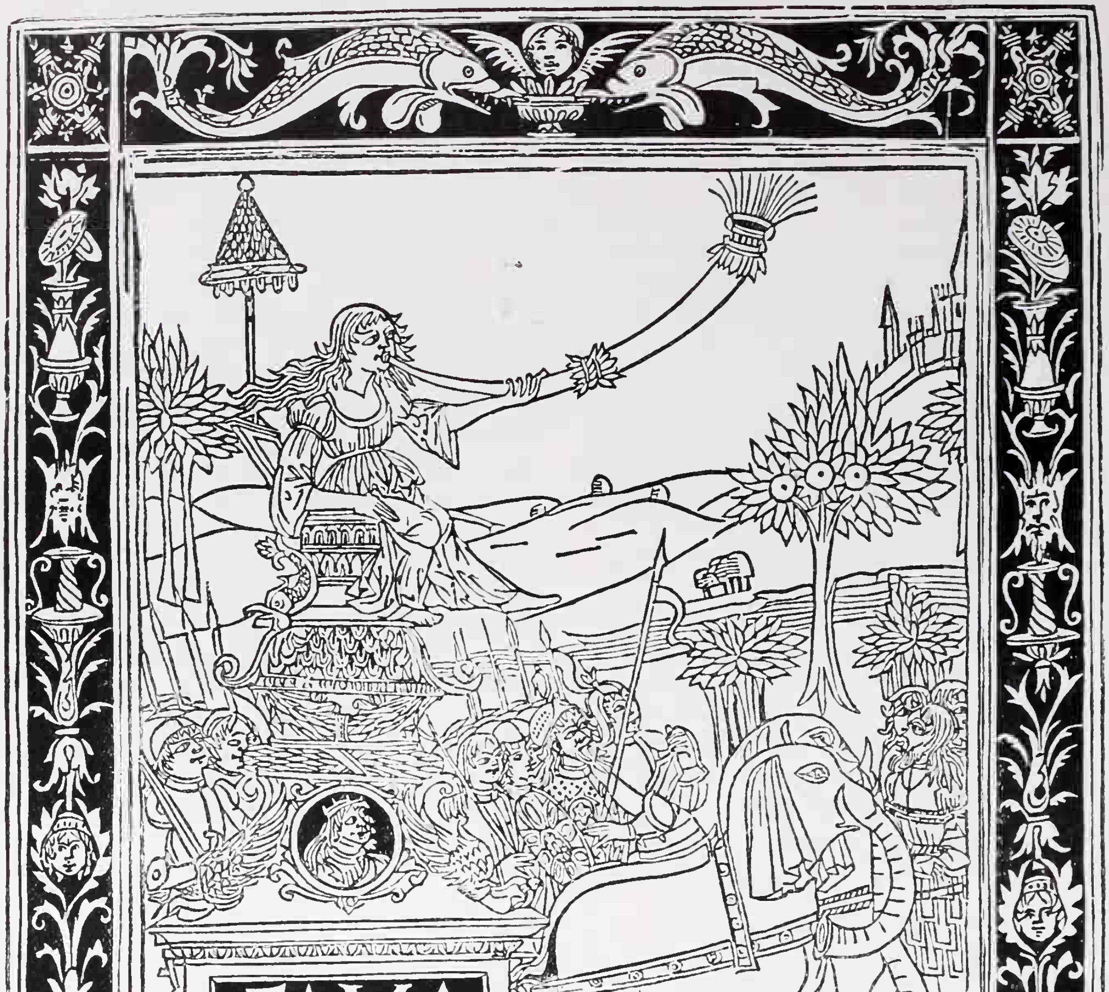
The most decorative kettle-tilters come from Wales and the English counties bordering thereon. An attractive specimen from Shropshire, recently presented to the British Museum by Mr. J. Edge Partington, is shown in No. xii. It differs from all the others in the stop being extended to form the lever, which terminates in a wooden handle. From the shape of the hook at the top, it doubtless hung from a chain.

In Mr. F. W. Burgess's *Chats on Household Curios*, which was consulted as a likely source of information, the kettle-tilter is dismissed in a single sentence. In this work Mr. Burgess can hardly be said to evince an intimate knowledge of old hearth appliances, either as detached specimens in museums and private collections, or—what is more important—as parts of the household equipment of the people: he does not seem to have mastered either the objects or their uses.

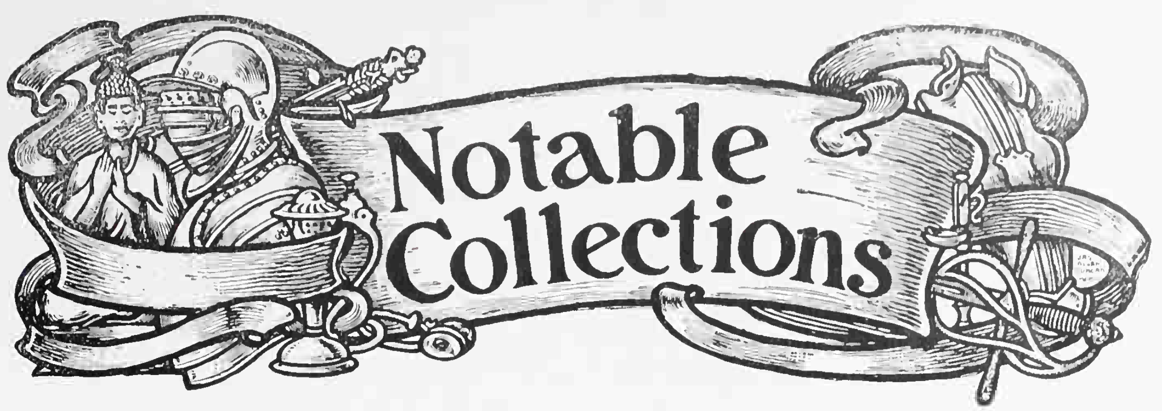
The only adequate account of the kettle-tilter hitherto published is one by Mr. Miller Christy, which appeared in *The Crown* for October 19th, 1907, with sixteen illustrations. The subject is there treated with Mr. Miller Christy's accustomed thoroughness and lucidity.



No. XII.—KETTLE-TILTER FROM SHROPSHIRE BRITISH MUSEUM PHOTO HENRY OLDLAND



PETRARCA: "TRIONFI" VENICE, 1488 ("TRIUMPH OF FAME")



Notable Collections

The Davenham Collection — Early Italian Illustrated Books

Part II.—Venice and Northern Italy

By Selwyn Brinton, M.A.

In the first of these articles on the early Italian printed books in the collection of Mr. Dyson Perrins at Malvern, we saw how the new art of printing had settled first in Subiaco and then Rome, between 1460 and 1470: and we found examples within this collection in the *De Civitate Dei* (1467) and the *Speculum Vitæ Humanæ* (1468), issued by the German printers Conrad Sweynheym and Arnold Pannartz.

But very early Italian printing had found a home in Venice, open, through her position and sea-power, to all new influences; and three great printers, two of them German, one French, soon raised the new art to remarkable perfection.

Even as early as 1469 John of Speier had begun printing in Venice, and had obtained a monopoly of this art from the Senate for a period of five years. The *Dicta et facta Memorabilia* of Valerius Maximus, which is now before me at Davenham, was printed by Vindelinus (Wendelin) de Spira in the year 1471, and the colophon—*MCCCCLXXI. Impressum formis justoque nitore coruscans. Hoc Vindelinus condidit artis opus*—voices the honest pride of the printer in his new-born art. And he had every reason for so writing: the heavy but clear Roman type, which appears here already established in Italy, the fine capitals in blue and red, and the beautiful front page, illuminated by hand in gold and colour and possibly on a woodcut foundation, make up a very notable volume.

But John of Speier's monopoly had been broken by his death; and already a very formidable rival to the Germans had appeared in the Frenchman Nicholas Jenson, who may be considered as the true pioneer of the really great Venetian printing. I refer here very specially to his fine edition of Cicero's *Tusculanæ Quæstiones;* and I say deliberately—though with due deference to those who are more specialised experts than myself in this fascinating subject—that, from the printer's point of view, a more perfectly satisfying and beautiful book has never yet been published.

I say from the printer's point of view, for I am not speaking here of illustrations, though this copy of the *Tusculans* has a very beautiful illuminated front page; but the type seems, to me at least, the ideal of a fine Roman type, clear, shapely, and, as I have said, entirely satisfying. The Greeks imagined their goddess of wisdom as springing forth, armed to conquer and complete in being, from the brain of Jove. Have we not in this myth a prototype of the wonderful art of printing, so perfect in its very conception, and which has taken five centuries to decline to the level of—shall we say 1870?

If we have come to know and love beautiful printing like this, can we ever rest satisfied with the quality of work which pleased our fathers, and still floods the markets? The real reform of modern printing dates from the fifteenth-century Italy: the study of the *incunabula* of old Venice is not a hobby-horse, but a creative inspiration.

Nicholas Jenson did not sing his own praises in his colophon. He had no need to do so: the work speaks for itself, and he simply wrote *Tusculanarum Quæstionum finis: impressarum Venetiis per Nicolaum Jenson Gallicum MCCCCLXXII.*

We shall come back to Jenson in speaking of other works,—of the *Fior di Virtù* (Venice, 1474): of the *Biblia Italica*, which he printed in 1470 (before it appeared in the famous illustrated edition), in the very year in which its translator, Niccola Malermi, entered the monastery of S. Michele in Murano,—but I wish to speak next of the German Erhard Ratdolt, who is the third of the three great Venetian creators of beautiful printed books.

The Davenham collection is rich in Ratdolt's *incunabula*, among which I come first to the *Fasciculus* *temporum*, printed by him at Venice on November 24th, 1480. It is in a small Gothic type, illustrated with views of cities, some of which may have come from the earlier Cologne edition of 1474; and its colophon dates it as under Sixtus IV. as Pope, and Giovanni Mocenigo as Doge of Venice.

The allusion to Venice, "this kindly city"—*hujus almæ urbis*—is frequent in colophons of this period; and is worth noting as expressing something of the gratitude which these foreign printers may well have felt to the city of the Adriatic which had offered them her hospitable shelter.

Euclid's *Elements of Geometry* — *Elementa artis Geometricæ* — followed two years later, printed by Ratdolt (1482), with a fine Gothic type, and very beautiful initials in black. It contains a letter of the printer to Doge Mocenigo; and his pride in this last work finds expression in the colophon, in which he describes himself as *Erhardus ratdolt Augustinus impressor sollertissimus.*

Though I have placed these three printers—I think rightly—in the first rank, another Frenchman, who describes himself in his colophon as *Magister Petrus Maufer Gallicus*, was printing in this year of grace 1480, in a fine, clear, Roman type, his *De bello Judaico* of Josephus; but this was printed in Verona, and we now begin to find the art of printing spreading through North Italy. This torch, aflame with the new learning, is passed on from hand to hand, and appears—using still the Davenham collection as our guide—in Verona, Brescia, Milan, Ferrara, and in Venice herself under names which are Italian.

The *De re militari* of Valturius is one of the earliest of these works. Printed at Verona, in 1472, by one Johannes de Verona, of whom nothing is known save that he came from that city (for he describes himself in his colophon as *ex Verona oriundus*), it is a treatise on the military engines of the period, very richly and nobly illustrated (the designs are even attributed to the famous medallist, Matteo de Pasti), and written by Roberto Valturio, military engineer and adviser to Sigismondo Pandolfo Malatesta, to whom the volume is duly dedicated. The illustrations treat more especially of scaling-ladders, cannon of the period, and battering-rams; the type is Roman, but not so fine or clear as that of Jenson in his edition of the *Tusculans.*

The *Somnium Scipionis* of the Davenham collection, printed at Brescia in 1485, bears the printer's name of Boninus de Boninis; but more interesting is the Dante's *Divina Commedia* of the same printer, two years later (1487). Here I find no less than sixty-eight full-page woodcuts, framed in a delightful and effective black border with Renaissance scroll-work. The type here is a somewhat heavy Roman, the illustrations quaint, but to my mind probably better in the design than the wood-cutting, a point which we may notice elsewhere in the Venetian work.

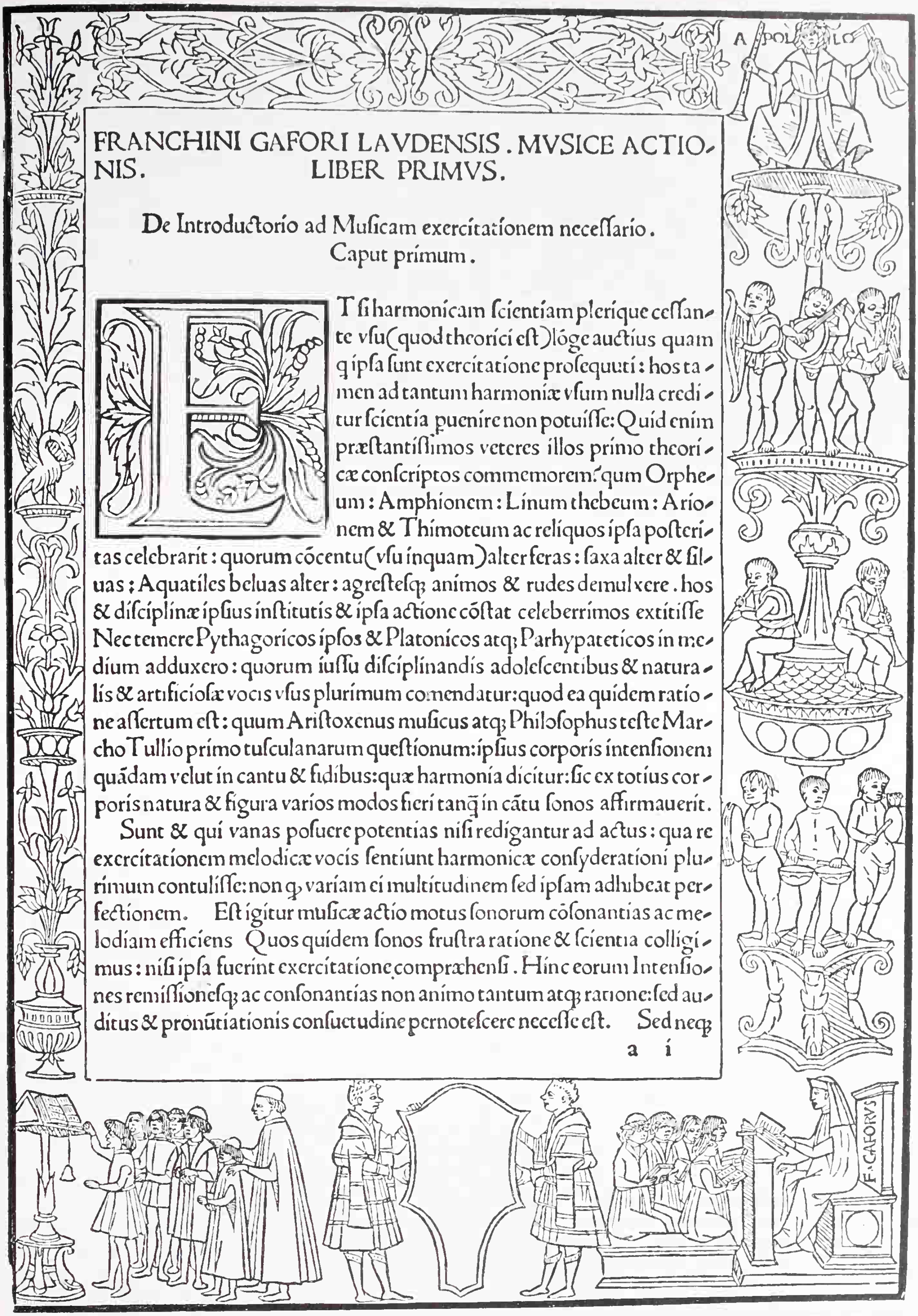
Among Italian *incunabula* the poems of Dante (another edition was printed at Venice in 1491) and Petrarch claim an important place; and the latter poet, especially in his *Triumphs*, offered a subject for very effective illustration. I am fortunate in being able to include one of the best of these among my plates — that of the *Triumph of Fame*, from the *Trionfi e Sonnetti* of Petrarch, printed at Venice by Bernardino of Novara in 1488.

I turn next to one of the greatest publications among the whole of Italian *incunabula*, the *Biblia Italica*, which is often called, from its translator, the Malermi Bible. I have already noted that the first edition of this great work had been published by Nicholas Jenson in 1470, but it is the later illustrated edition of which I am about to speak now. That of the Davenham collection appeared at Venice in 1490; it is in folio, with Roman type, and bears the colophon *Stampata nel alma citta de Venetia per Giovanne Ragazo a instantia di Luchantonio di Giunta Fiorentino . . . MCCCCLXXXX.* This tells us that the work was "printed in the kindly city of Venice by Giovanni Ragazo for Luchantonio Giunta of Florence in 1490."

We have come across this Florentine publisher (as we may call him), Luca Antonio Giunta, in the first of these two articles, but this is unquestionably the most important of his many publications. It is profusely illustrated, commencing with a singularly beautiful front page, with a picture in the text of God Almighty surrounded by cherubs; while the whole page is surrounded by a lovely Renaissance border, which at its base develops into a frieze of Tritons and sea-nymphs, worthy of even the great Mantegna.

Besides this, the whole of this Bible is studded with small woodcuts, which are full of quaint interest and illustrative quality. I am able to give some of these among my illustrations, and in these I found the "Baruch" to reappear under another title as a woodcut in the *Roman History of Livy*. It is an admirable little composition; and the same may be said of the "Balaam," at cross purposes with his "mount," and the beautiful scene of Christ and the Magdalen.

Mr. Pollard says of these illustrations: "Many of the cuts are signed *b*, which is now taken as standing not for the artist, but for a firm of woodcut makers;" and this remark leads us to a point of some interest, which has been carefully elucidated in the *Gazette des Beaux Arts*, by the Duc de Rivoli, in a series of


A POLLO
F. GAFORVS

FRANCHINI GAFORI LAVDENSIS. MVSICE ACTIONIS. LIBER PRIMVS.

De Introductorio ad Muſicam exercitationem neceſſario. Caput primum.

ET ſi harmonicam ſcientiam plerique ceſſante vſu (quod theorici eſt) lōge auctius quam q ipſa ſunt exercitatione proſequuti: hos tamen ad tantum harmoniæ vſum nulla creditur ſcientia ꝑuenire non potuiſſe: Quid enim præſtantiſſimos veteres illos primo theoricæ conſcriptos commemorem? qum Orpheum: Amphionem: Linum thebeum: Arionem & Thimoteum ac reliquos ipſa poſteritas celebrarit: quorum cōcentu (vſu inquam) alter feras: ſaxa alter & ſiluas; Aquatiles beluas alter: agreſteſq; animos & rudes demulxere. hos & diſciplinæ ipſius inſtitutis & ipſa actione cōſtat celeberrimos extitiſſe Nec temere Pythagoricos ipſos & Platonicos atq; Parhypateticos in medium adduxero: quorum iuſſu diſciplinandis adoleſcentibus & naturalis & artificioſæ vocis vſus plurimum comendatur: quod ea quidem ratione aſſertum eſt: quum Ariſtoxenus muſicus atq; Philoſophus teſte Marcho Tullio primo tuſculanarum queſtionum: ipſius corporis intenſionem quādam velut in cantu & fidibus: quæ harmonia dicitur: ſic ex totius corporis natura & figura varios modos fieri tanq̄ in cātu ſonos affirmauerit.

Sunt & qui vanas poſuere potentias niſi redigantur ad actus: qua re exercitationem melodicæ vocis ſentiunt harmonicæ conſyderationi plurimum contuliſſe: non ꝙ variam ei multitudinem ſed ipſam adhibeat perfectionem. Eſt igitur muſicæ actio motus ſonorum cōſonantias ac melodiam efficiens Quos quidem ſonos fruſtra ratione & ſcientia colligimus: niſi ipſa fuerint exercitatione compræhenſi. Hinc eorum Intenſiones remiſſioneſq; ac conſonantias non animo tantum atq; ratione: ſed auditus & pronūtiationis conſuetudine pernoteſcere neceſſe eſt. Sed neq;

a i

GAFORI: "PRACTICA MUSICÆ" MILAN, 1496 (Reduced)

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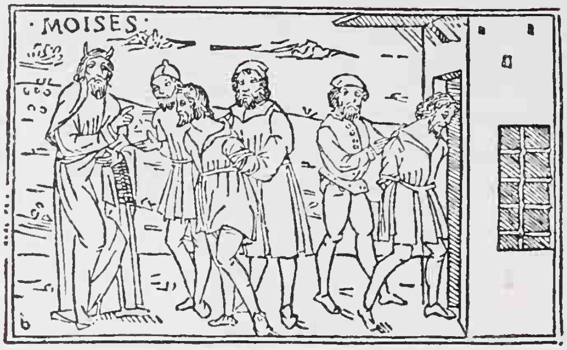
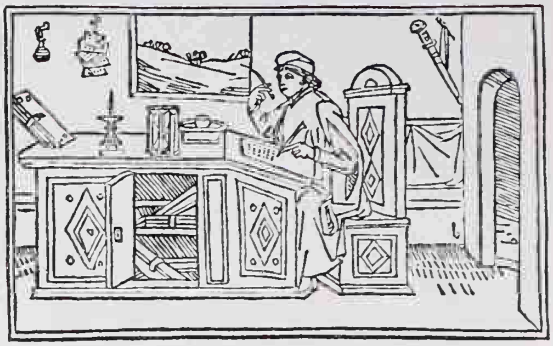
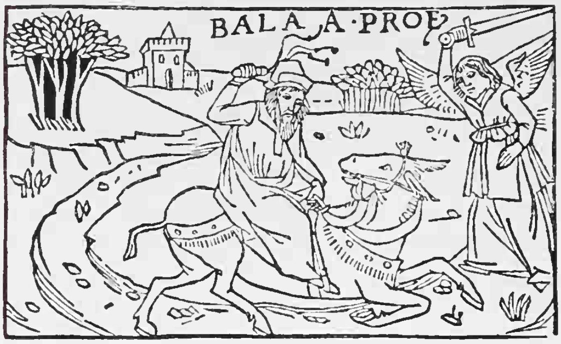


LEVITICUS XXIV.



BARUCH I.



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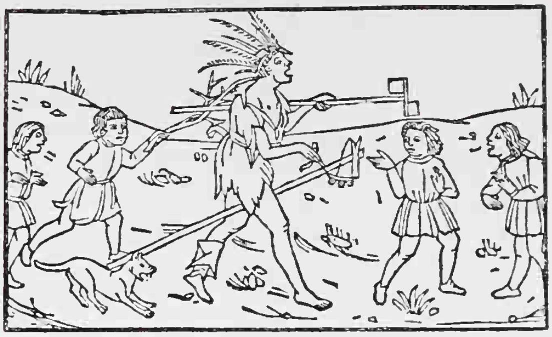
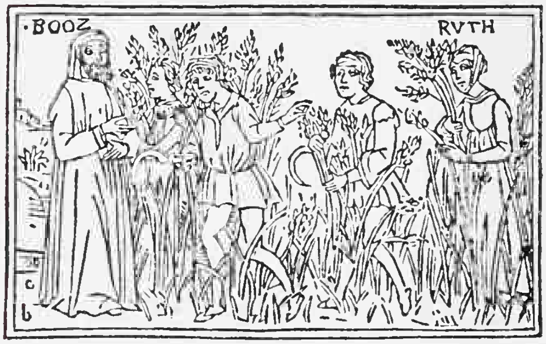
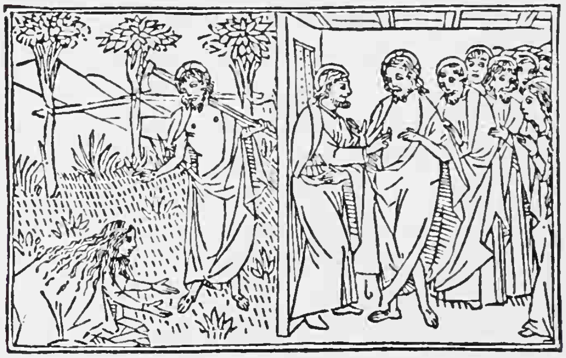


PSALM LII.



RUTH II.



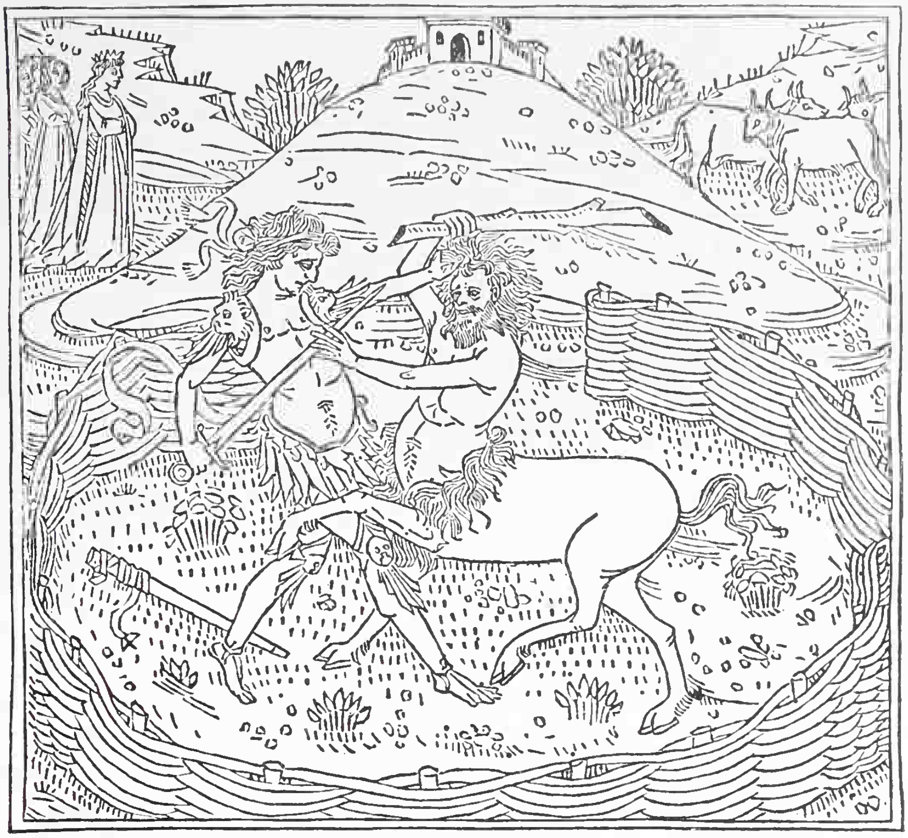
JOHN XX.

SIX CUTS FROM "BIBLIA ITALICA," 1490

articles to which Sir Claude Phillips lately drew my attention.

The learned Duke himself, in the first of these articles (1885), called attention to the presence of this mysterious initial. "*C'est dans ce livre (le Bible de Mallermi, Venise, 1490, Giovanni Ragazo pour Luc-Antonio Giunta) dont on a plusieurs éditions, qu'on rencontre pour la première fois la signature b, d'une taille très fine, placée tantôt dans un angle, tantôt près du filet encadrant le composition.*" He then goes on to quote the opinion of Dr. Lippmann, at that time Director of the Print Collection of Berlin, that this "*auteur au b*" of the Dream of Poliphilus, and of the Ovid of 1497, is also the illustrator of the *Fasciculus Medicinæ* of 1497—"*en un mot l'auteur unique de cette série de gravures qui s'étand de 1489 a 1499*"; and that finally the Berlin expert "arrives by a series of ingenious inductions" at (at least suggesting) the name of Jacopo de Barbari, the well-known engraver and painter.

We shall come very shortly to all the three famous illustrated *incunabula* for which Dr. Lippmann thus discovered an artist, and which are all included in the Davenham collection, but it would exceed my limits of space here to detail the controversy on this really interesting point which followed between these two learned experts. Suffice it to say here that the eventual conclusion of the Duc de Rivoli, which Mr. Pollard has summarised above, appears the right one, namely, that this mysterious *b* is neither the initial of Giovanni Bellini, of Jacopo de Barbari, of Benedetto Mantegna, or any great master of painting, but is the special mark of a firm of wood engravers ; and, again, that there must have come into existence at Venice in the last quarter of this fifteenth century a whole constellation of artists, both designers and engravers, employed in the adornment and illustration of the numerous publications then issuing from the printing presses of Venice.



THESEUS AND THE CENTAUR PLUTARCH: "VITÆ PARALLELÆ" VENICE, 1491

In falling into line with this very sound conclusion, which is supported by the learned writer with the results of careful documentary research, we must abandon, as far as this article is concerned, the fascinating question as to who was or were the artist—or artists—employed in the magnificent series of Venetian illustrated works upon which we are now entering. There is only one, in fact, as the Duc de Rivoli points out, of whom as illustrator we can be absolutely certain, and that is the quaint *Viazo da Venesie al Sancto Jerusalem*, published at Bologna in 1500, which is in the Davenham collection, for this book carries around the exquisite border of its front page the legend indicative of the engraver-artist—*Piero Cisa fe questo intaglio.*

Notable Collections

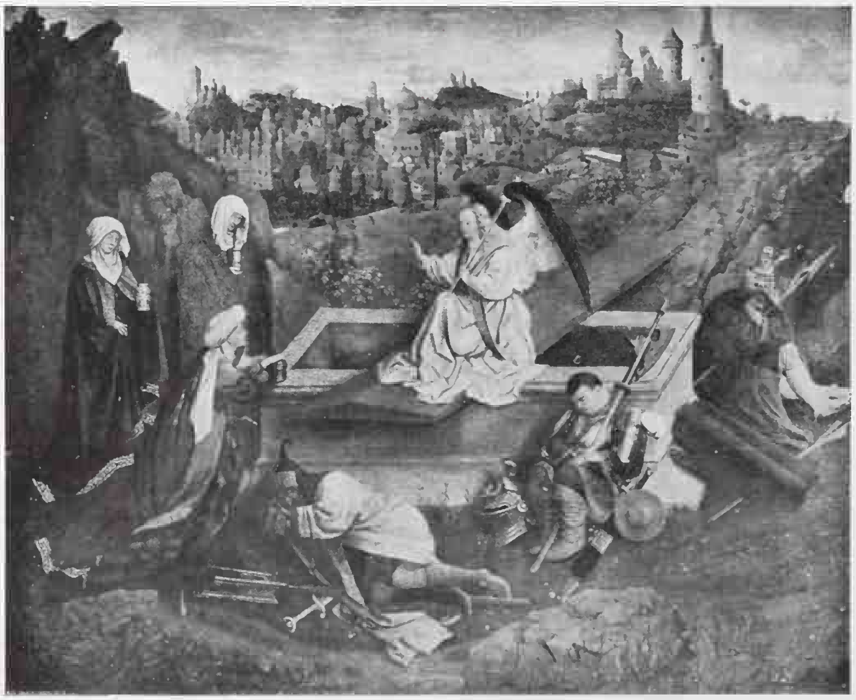
The Cook Collection Part II.—The Flemish and Dutch Schools

By Maurice W. Brockwell

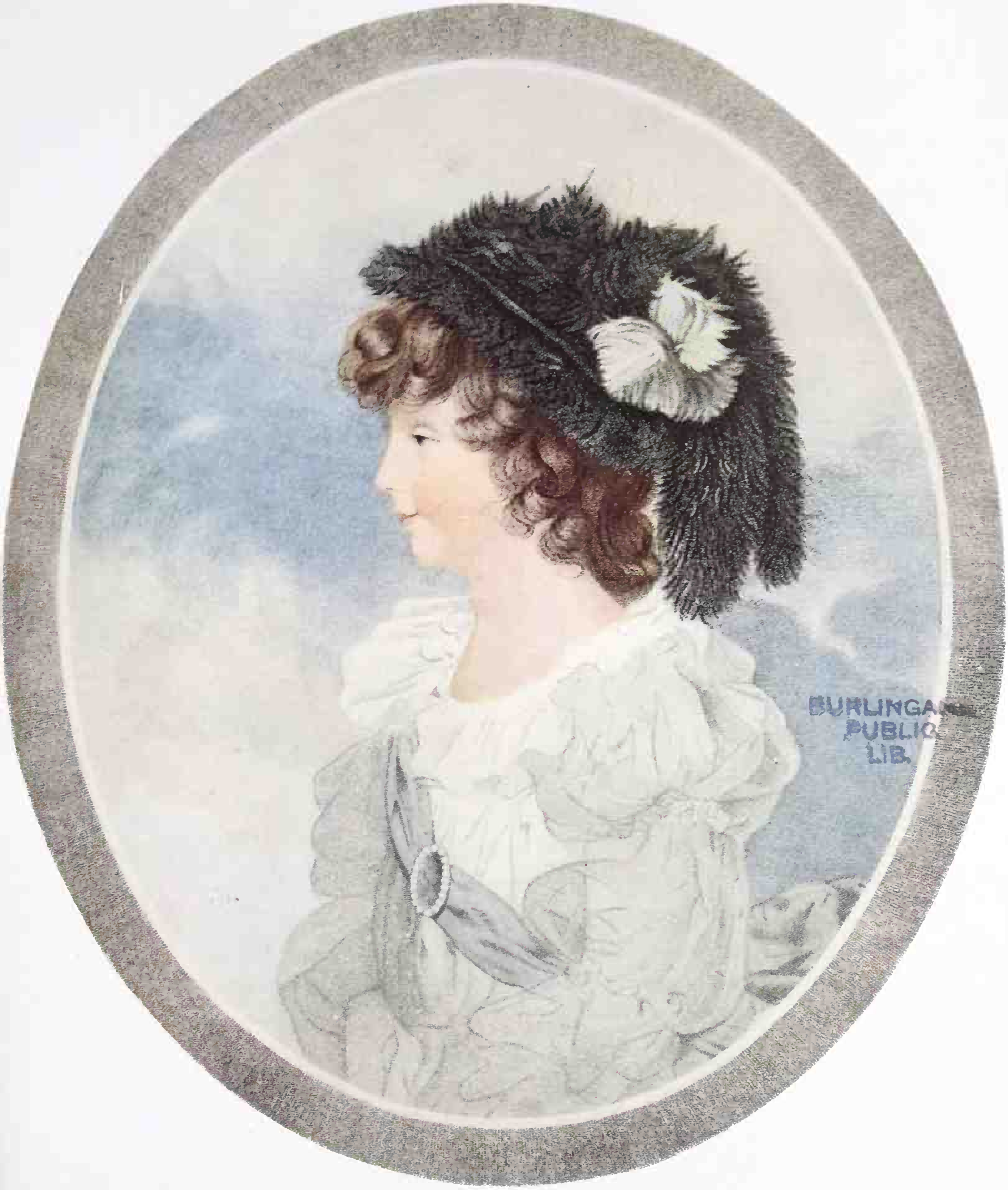
Having very rapidly summarised in a previous article the general contents of the gallery of Sir Frederick Cook at Richmond-on-Thames, and having, by the kindness of that collector, illustrated a few of the outstanding examples of the Italian schools, we now pass to the works produced in Flanders between the fifteenth and seventeenth centuries, and in Holland during the seventeenth century.

Pride of place must be given to the *Three Marys at the Sepulchre* (No. x.), which is now, by general consent, assigned to Hubert Van Eyck rather than to his younger brother John. It was still attributed to the latter when first seen by any living critic. For Mr. Weale well remembers that, when he first inspected it in the possession of a small *hôtelier* in Brussels, it was kept in a coachhouse and could have been purchased for about £100! To-day its value must be something like five hundred times that sum, although it was bought at Christie's in 1872 for £335.

The originality of the composition inclines us to assign this panel to Hubert Van Eyck, one of the few idealists ever born and trained in the Netherlands, rather than to John. Although the early influence of the art of Holland on that of Flanders in pre-Eyckian times has yet to be determined, Holland was, from its geographical position, essentially a land of colourists and, therefore, of realists. Few traces of that microscopical observation which John Van Eyck possessed are to be seen in the present work. The snow-capped mountains in the distance, the flight of wild geese through the light fleecy clouds, the impressive figure of the angel seated on the cover, lying slantwise across the tomb, are but a few of the features which make a wide appeal to the student



No. X.—The Three Marys at the Sepulchre By Hubert Van Eyck



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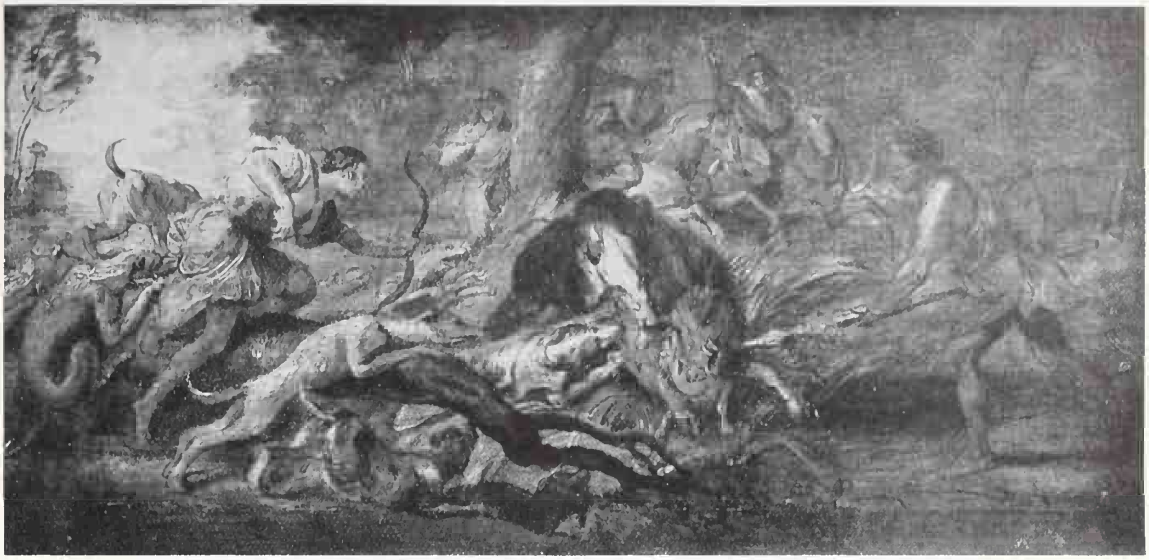
LADY ELIZABETH LAMBERT

BY JOHN BALDREY

AFTER JOHN DOWNMAN



No. XI.—HUNTING THE WILD BOAR BY PETER PAUL RUBENS

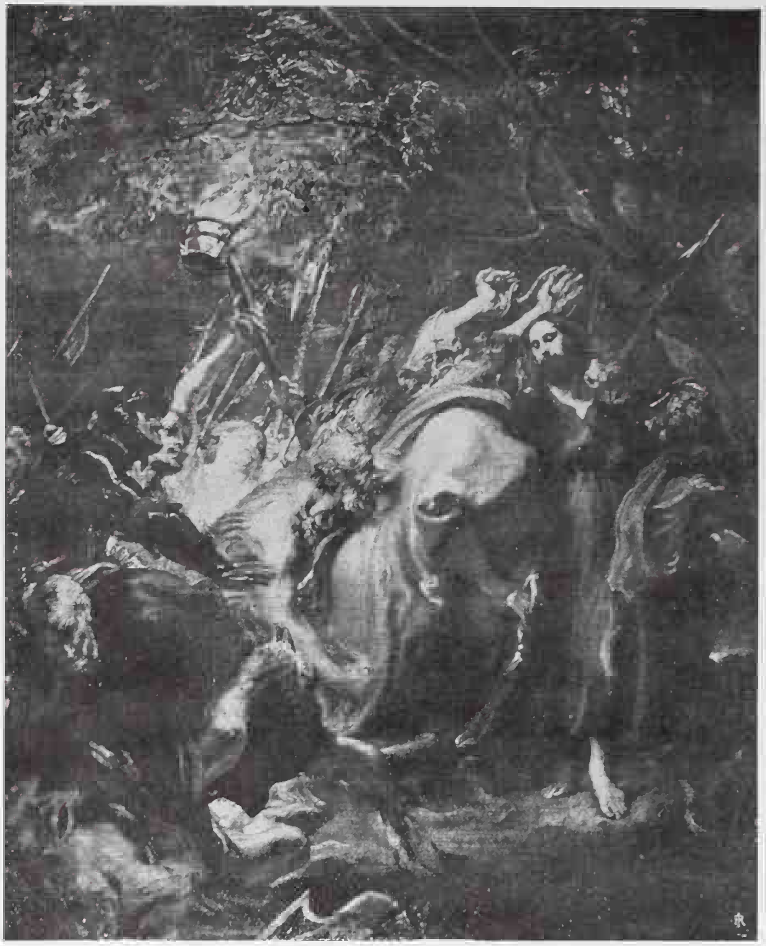
The view is too generally held that the work of the Van Eycks was quite unchallenged by contemporary painters, and little is yet known of their rival, Robert Campin, who, until recently, was usually alluded to as "The Master of Flémalle." Yet an echo of Campin, who outlived John by three years, is found at Richmond in the sixteenth-century adaptation of a work by him. Neither of Campin's principal pupils—Daret and Rogier van der Weyden—is here represented; but a *Madonna and Child with SS. Cosmo and Damian* is by a nameless Netherlander, who derived the essentials of his composition from Van der Weyden's *Madonna* in the Frankfort Gallery. Not by the hand of, but under the waning influence of, Daret's pupil Hugo van der Goes was achieved the *Adoration of the Magi*. Rogier's pupil, Hans Memlinc, is not accepted as the painter of the *Portrait of a Man*, which is, however, in type undoubtedly near to that of *Nicholas Spinelli*, by Memlinc, at Antwerp.

To Dr. Hulin de Loo is due the attribution of the large *St. Catherine* to Goosen van der Weyden, the grandson of Rogier. Some follower of Gerard David, who was a pupil of Memlinc, impressed the painter of an *Annunciation;* and the style of David's pupil, Adriaen Isenbrandt, is reflected in a *Madonna* here. The aim of Isenbrandt's fellow-pupil, Patinir, to render landscape more naturalistically, and to make it dominate the biblical subject that he placed therein, is seen in the *Reading Magdalen*. Another of Isenbrandt's fellow-pupils was Mabuse, and his classical *Hercules and Omphale*, by its subject and technique, indicates the coming decline of art, caused in the first half of Flemish painting by the inability of the Fleming to assimilate the teaching of Italian painters. Such foreign influence is also seen in the *Holy Women*, by Bernard van Orley, who came under the influence of Raphael.

The hand of "The Master of the Death of Mary" is revealed in a *Holy Family*, but the same certainty does not attach to the *Nativity*, which is, nevertheless, very near to, if not by, Herri met de Bles. The painter's sign-manual, a small owl (hence his alternative name of "Civetta") perched on a rod above the kneeling angels, indicates this artist's temporary residence in Italy; his Northern origin is proclaimed by the hurdy-gurdy which one of the shepherds is playing. The present work, painted on the reverse with *St. Joseph and his Suitors*, dates from about 1520. Yet, twenty years earlier was painted the *St. Thomas* altarpiece by "The Master of St. Bartholomew," in the Cologne Gallery, in which one of the angels holds a hurdy-gurdy. The inter-relationship of countries, schools, and new subjects could not be better indicated than by the *Battle of Pavia*, by Vermeyen, who worked at Haarlem and Brussels, and in Spain.

The Cook Gallery contains no work of the middle period of Flemish art which witnessed the great struggle of the Netherlands for religious and political independence from the yoke of Spain—a period that was certainly not propitious for fostering the fine arts. In time, however, the Flemings set themselves the task of infusing new vitality into art. This was almost entirely due to Rubens and Van Dyck. For these two men of genius, benefiting from the example of the great Italians, possessing boundless energy, and endowed with an imaginative and classical sense, gave to the art of the Netherlands a new expression and a new technique.

In the catalogue at Richmond there are some six authentic pictures by Rubens; the most attractive of them are, as usual, the sketches for larger but less attractive canvases elsewhere. Although we may mention the *Portrait of a Man*, we reproduce the *Hunting the Wild Boar* (No. xi.). There are several pictures also by his pupil, Van Dyck, and fortunately most of them seem to be early works. He had not yet expended his force when he painted *The Brazen Serpent*, and we also have an early *Portrait Group*. In the *Betrayal* (No. xii.) the scene pulsates with life, and the lighting effect of the whole is impressive.



No. XII.—THE BETRAYAL BY VAN DYCK

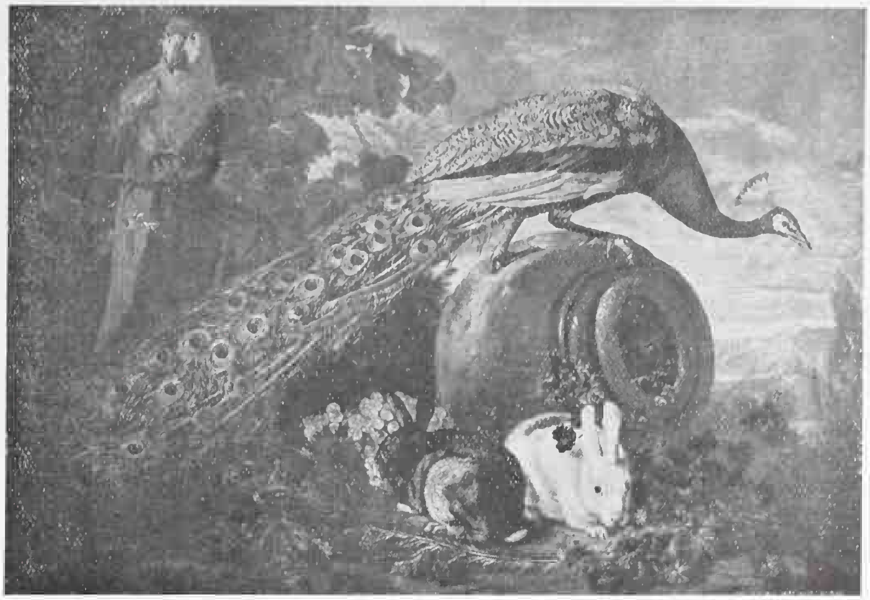
The powerful personality of Rubens affected the art of Snyders, whose pupil, Jan Fyt, excelled as an animal painter and colourist, as we can judge from the *Peacock, Parrot, and Still Life* (No. xiii.), the composition of which is somewhat unusual. In a quite different phase of Flemish painting are the five pictures by David Teniers the younger, whose style and mental outlook differ so much from that of Michael Sweerts. As he is rarely met with, an added interest attaches to Sweert's *Little Copyist*, which denotes the coming of the great collectors. This is further emphasised by Tilborch's *Interior oj a Picture Gallery*, in which hang several works that we may identify to-day. When the late Flemish school had long passed its prime, Siberechts came to this country, where he eventually died. One of his large, somewhat rare, and not very attractive landscapes hangs in the Cook Collection.

THE DUTCH SCHOOL.

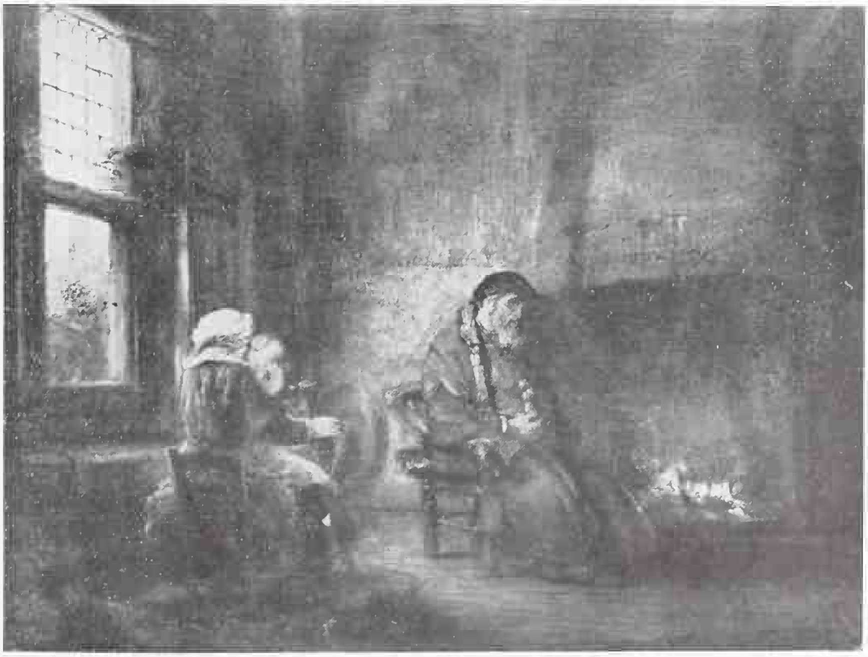
Dutch primitives are exceptionally rare, and we therefore feel no surprise at the absence of any work by such early painters as Dirk Bouts, Albert von Ouwater, and Gerard of Haarlem. We commence with the *Portrait of a Protestant Minister*, by that much-travelled painter, Antonio More. Abraham Blomaert, whose canvases are often large, has provided us with a *Prodigal Son*, who kneels at the trough out of which a pig is eating; but the work suffers by comparison with the more fluid technique and more elevated aim of later painters.

The separation of the Protestant North from the Catholic South by the Treaty of Utrecht in 1579 was a determining force in the history, the social life, and the art of Holland in the seventeenth century. Apart from Rembrandt, who indeed painted almost every kind of subject, the Dutch did not often concern themselves with religious painting, but they with added zest devoted themselves to portraiture, domestic *genre*, landscapes, seascapes, and still-life. We note the *Portrait of a Man* by Miereveldt before coming to the *Rommelpot Player*, which is assigned to Frans Hals, that lusty master of forceful characterisation.

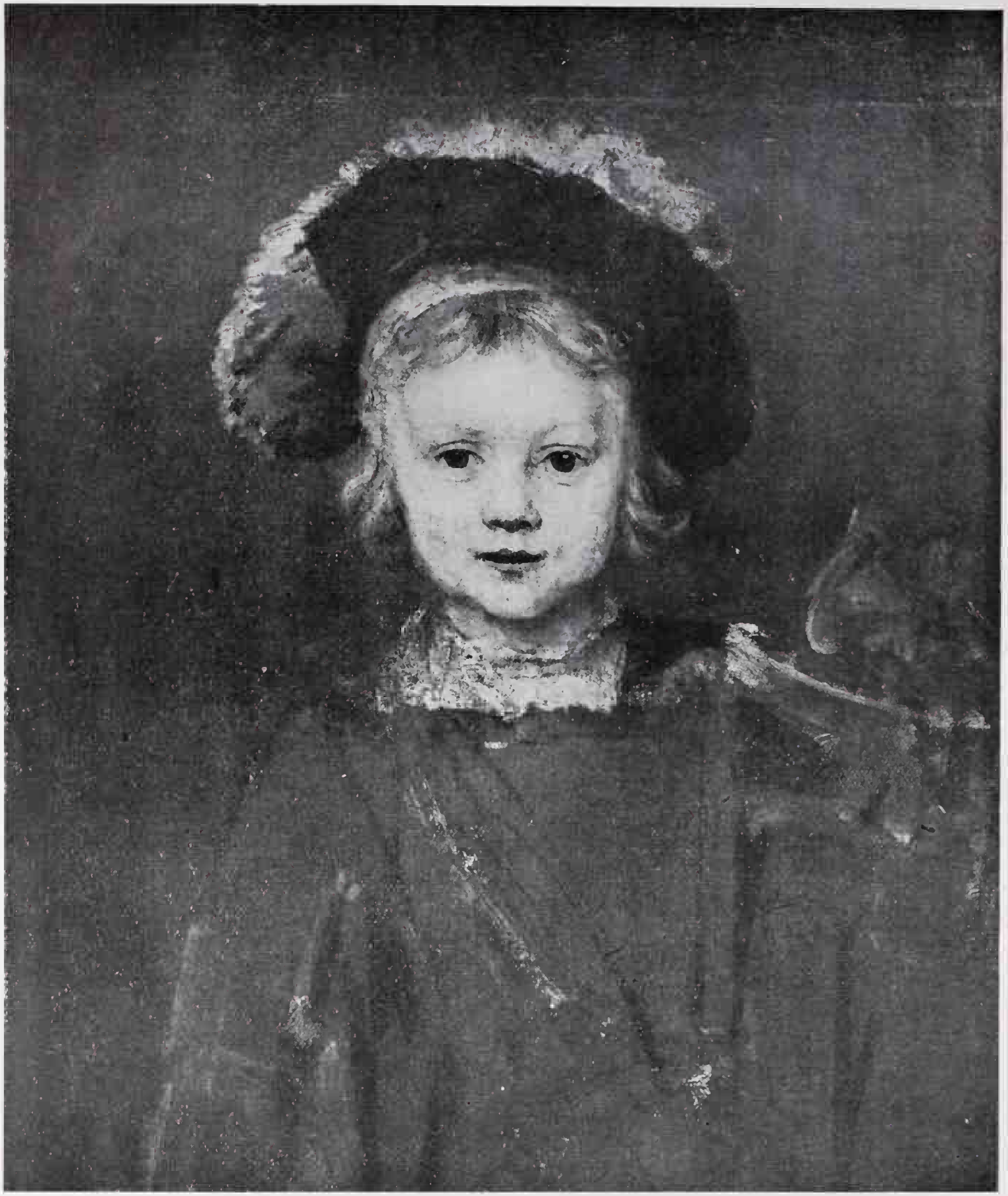
Much of the long and troubled career of Rembrandt, who would be justly ranked among the six greatest of the world's painters, is here exemplified. An early and outstanding work is the oval *Portrait of Rembrandt's Sister Lysbeth*, signed and dated 1632. She wears a pearl necklace, and looks more jaunty in her dark velvet cap than in the oval portrait of her of the same period in the Liechtenstein Gallery. Seven years later we have another signed female portrait, that of *Alotte, wife of Elias Trip*, wearing a white frilled ruff. A little later comes the *Interior, or, Tobit and his Wife* (No. xiv.), one of the most pathetic, homely, and masterly of the great Dutch artist's creations in this *genre;* it recalls the two earlier and less elaborated compositions of *The Philosopher in Meditation*, in the Louvre. But the *chef d'œuvre* of the Dutch section of pictures at Richmond is beyond doubt the portrait of *The Artist's Son Titus* (No. xv.), purchased rather more than a year ago from Lord Spencer's collection at Althorp. This "fair-haired boy with a plumed hat" gives us an insight into the master's technical methods as well as his intimate thoughts some six years after the death of his beloved wife Saskia. We, indeed, here see something of that



No. XIII.—PEACOCK, PARROT, AND STILL LIFE BY JAN FYT

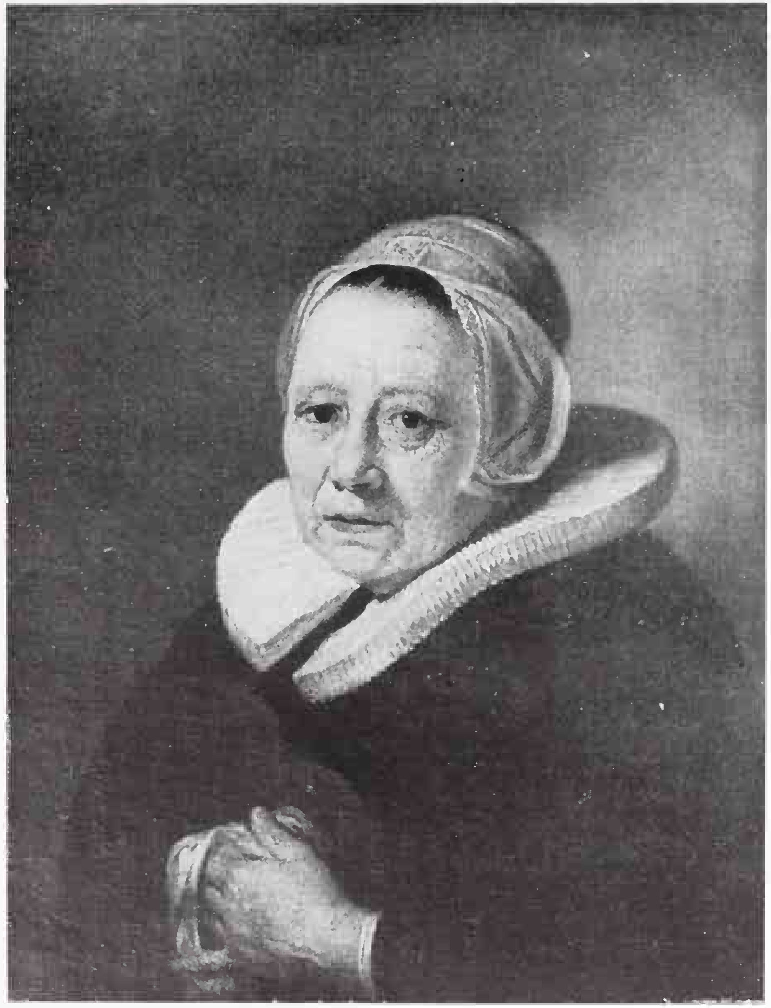


No. XIV.—INTERIOR, OR, TOBIT AND HIS WIFE BY REMBRANDT

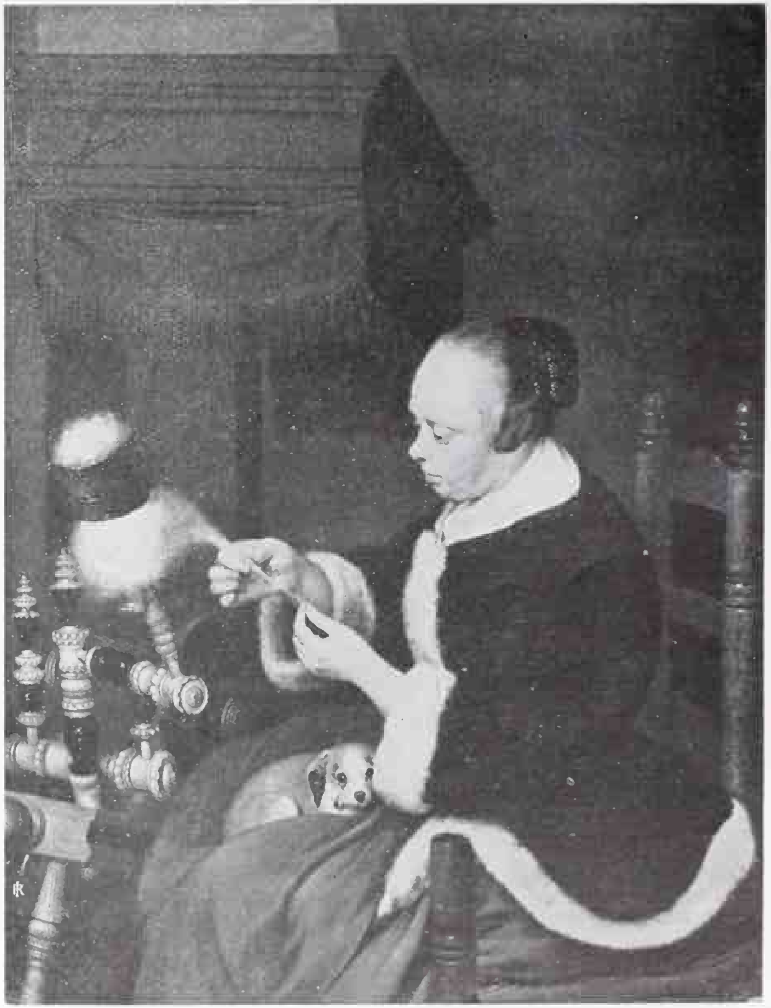


No. XV.—PORTRAIT OF THE ARTIST'S SON TITUS BY REMBRANDT

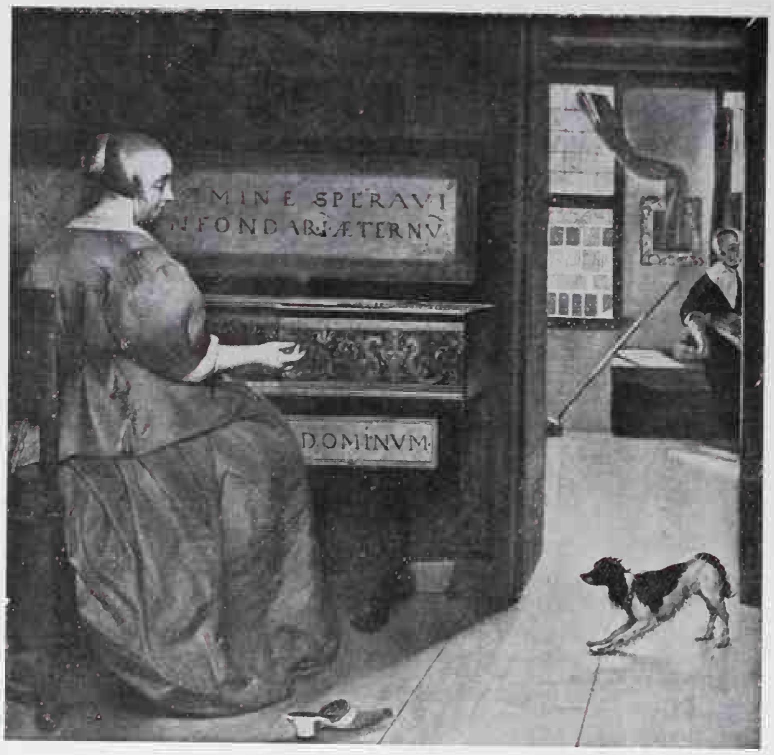
kindly solicitude and self-contemplation which mark the painter's greatest works. It may be doubted whether this canvas—an enchanting improvisation in silver and scarlet, which is little more than a sketch —can be excelled by any Rembrandt of its kind in this country. In any case, there can be no doubt that Mr. Herbert Cook, by purchasing this coveted canvas for the Richmond Collection, salved a rare example of this master from the wreck of England's lost masterpieces. To Carel Fabritius, or possibly to Dietrichy, rather than to Rembrandt, may be assigned the rather flat *Man Reading.* A recent discovery has led to the labelling of the *Parable of the Labourers in the Vineyard* with the name of Rembrandt's pupil, Carel van der Pluym. To the skilled and over-clever painter G. Dou is given the genre-like portrait of *Rembrandt at work in his Studio,* in which a Japanese umbrella is seen hanging on the wall! In



No. XVI.—PORTRAIT OF HIS MOTHER BY GERARD DOU



No. XVII.—LADY SPINNING BY TERBORCH

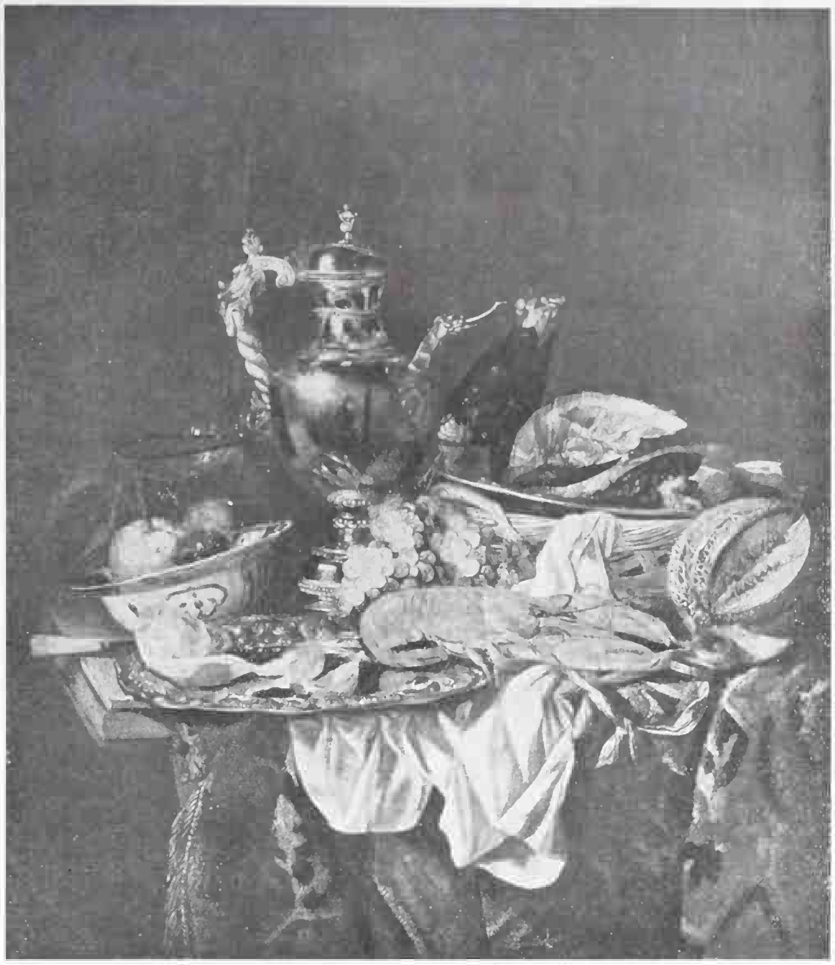


No. XVIII.—LADY AT A SPINET BY G. METSU

the *Philosopher by Candlelight* the pupil is over-scrupulously trying to surpass his master. By the same prosperous but unimaginative pupil is the *Maria Jans, Dou's Mother* (No. xvi.), in a black satin dress and a white gauffered collar. By Govaert Flinck, another pupil, is the *Prodigal's Return*. We are not surprised to know that it once bore a forged signature of the master. Ferdinand Bol's *Portrait of the Painter* appears to be an early achievement, while from the same hand comes a *Man seated in his Chair*.

A. Van den Tempel, the pupil of Van der Helst, is credited with a *Young Man with a Whip*. It is, perhaps, as well to take here A. Van der Faes, who left Haarlem for England, where he achieved both fame and fortune under the name of Sir Peter Lely. His *Portrait of Lady Denham* was probably painted in the year of her marriage to the profligate Sir John Denham, who had already, by the age of sixty, gambled away the greater part of his estates at Egham. Before she was twenty-one, she died by poison contained in a cup of chocolate. Adriaen van Ostade has a commanding place among the Dutch *genre* painters, and he is well seen in eight examples, which include a *Peasants' Concert* and a *Man Playing on a Hurdy-gurdy*. There is also a *Village School* by his pupil and brother Isaak. The *Fish Woman*, by Brekelenkam, is signed and dated on the frame of the picture that hangs on the back wall: a picture within a picture, as is often seen in Holland. High rank among the small masters is accorded to Terborch, whose *Lady Spinning* (No. xvii.) wears a black jacket and sits near the fire. Knupfer is not rated high, but his *Venus and Cupid* has an added interest from his being the master of Jan Steen, whose *Tavern Scene* hangs in the Long Gallery. The map on the back wall and the window in the left foreground, in Peter de Hooch's *Ladies and Cavaliers in a Room*, recall a somewhat similar composition in his *Interior of a Dutch House*, in the National Gallery, to which was recently added an extremely late work that, in style and tonality, is near to the *Musical Party* at Richmond. Equally late is the *Family Group*, by Nicholas Maes, who is seen to greater advantage in the *Old Lady* and in the *Girl with a Basket of Apples*, lately cleaned with much benefit. A greater master was G. Metsu; his *Game of Cards* is not in a very good state, but his *Lady at a Spinet* (No. xviii.) seems to have been painted under the influence of P. de Hooch, if we are to give due regard to the *motif* of an open door with a view of a second room in which a maid is seated on a chest.

To deal adequately with the painters of landscape is a task beyond our space. Briefly, however, it may be noted that Aert van der Neer's range includes a *Winter Scene* and a *Moonlight Scene*, while Jakob van Ruisdael (regarded by some as the greatest of all Dutch painters of landscape) gives us a *Winter Scene* and a *Landscape* of 1660. Aelbert Cuyp, unlike most of his contemporaries, was highly esteemed in his own day. We have from his hand a *Landscape with Cattle*. We have opportunities of studying the work of Wouwermans and Wynants in four views by each. Philips de Koninck, in his *Estuary of a River* and an *Extensive Landscape*, reminds us of his pupilage under Rembrandt. He is entitled to higher rank in this school than is usually accorded to him. A very fine *Winter Landscape* and a *Herdsman with Cattle* redound to the credit of Adriaen van der Velde, and there are two *Coast Scenes* by Willem van der Velde the younger, who was employed to paint sea-fights for



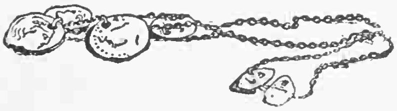
No. XIX.—STILL LIFE BY VAN BEYEREN

the English Royal Collection. When the decline was drawing near, Nicholas Berchem was one of those who visited Italy, the influence of which, too, often proved a baneful one. Four of his *Figures with Cattle in a Landscape* are painted in his poetic, but unvarying, mood. There are typical seascapes by Van der Capella, and a *Winter Scene* with two men playing golf on a frozen canal.

So great is the range of subject in the Richmond Collection that we may study even another subdivision of Dutch painting—the faithful rendering of architecture. In the *Synagogue at Amsterdam*, Emanuel de Witte realises his effects by masterly chiaroscuro. He represents dogs in the centre foreground. This is quite in keeping with Dutch ecclesiastical procedure, as we may judge from the *Interior of the Church of St. Bavo at Haarlem;* in it Berck-Heyde gives prominence to men wearing their hats in circumstances that need not surprise us. The young lady seen in a black dress in the foreground seems familiar to us. Do we not meet her again in some of Nicholas Maes's works? Van Vliet is another painter of church interiors; in that of the *Old Church at Delft* he has, with his usual power of observation, rendered men wearing their hats, dogs, and the familiar sexton. To enhance the illusion, a green curtain hangs from a copper rod, and, as if through an arch, we look into the church.

It was, doubtless, in part due to the cultivation of gardens near Haarlem, the centre of the tulipomania excitements of the seventeenth century, that we have such magnificent renderings of inanimate nature. Van Beyeren's *Still Life* (No. xix.) includes a ham, a watch, and a silver jug, on which is reflected the painter seated at his easel! P. de Ring's rebus, a ring, lies on a pewter dish in his *Still Life.* The decline is heralded by Frans van Mieris and by Eglon van der Neer. The latter's *Card Party* is a good example, although it is an inconsequent attempt to adopt the manner shown by P. de Hooch in one of his works that is usually considered to be "lost," but is in a private collection in the North of England. Schalken's candlelight effects and Van der Werff's *Feast* are meaningless expressions of academic art, although they have their value in the historical examination of a great collection.

In a third article we can deal with the works of the French, German, Spanish, and English schools.



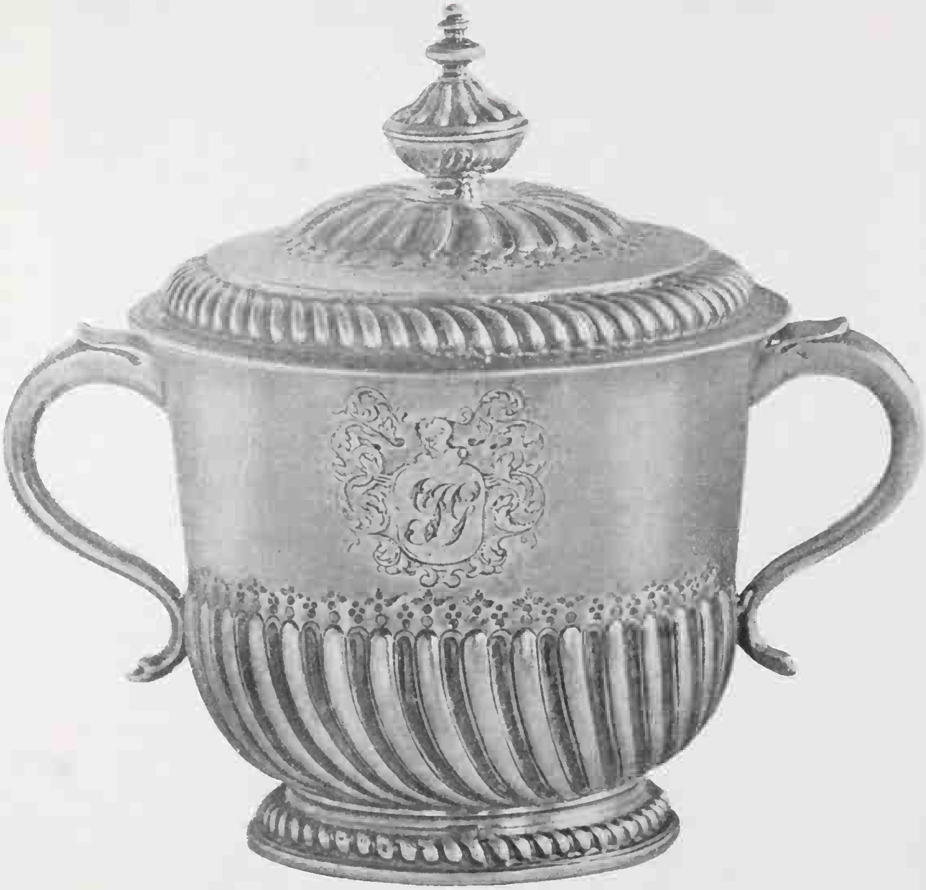
JAS. ALLAN. DUNCAN

Silver and Plated Ware

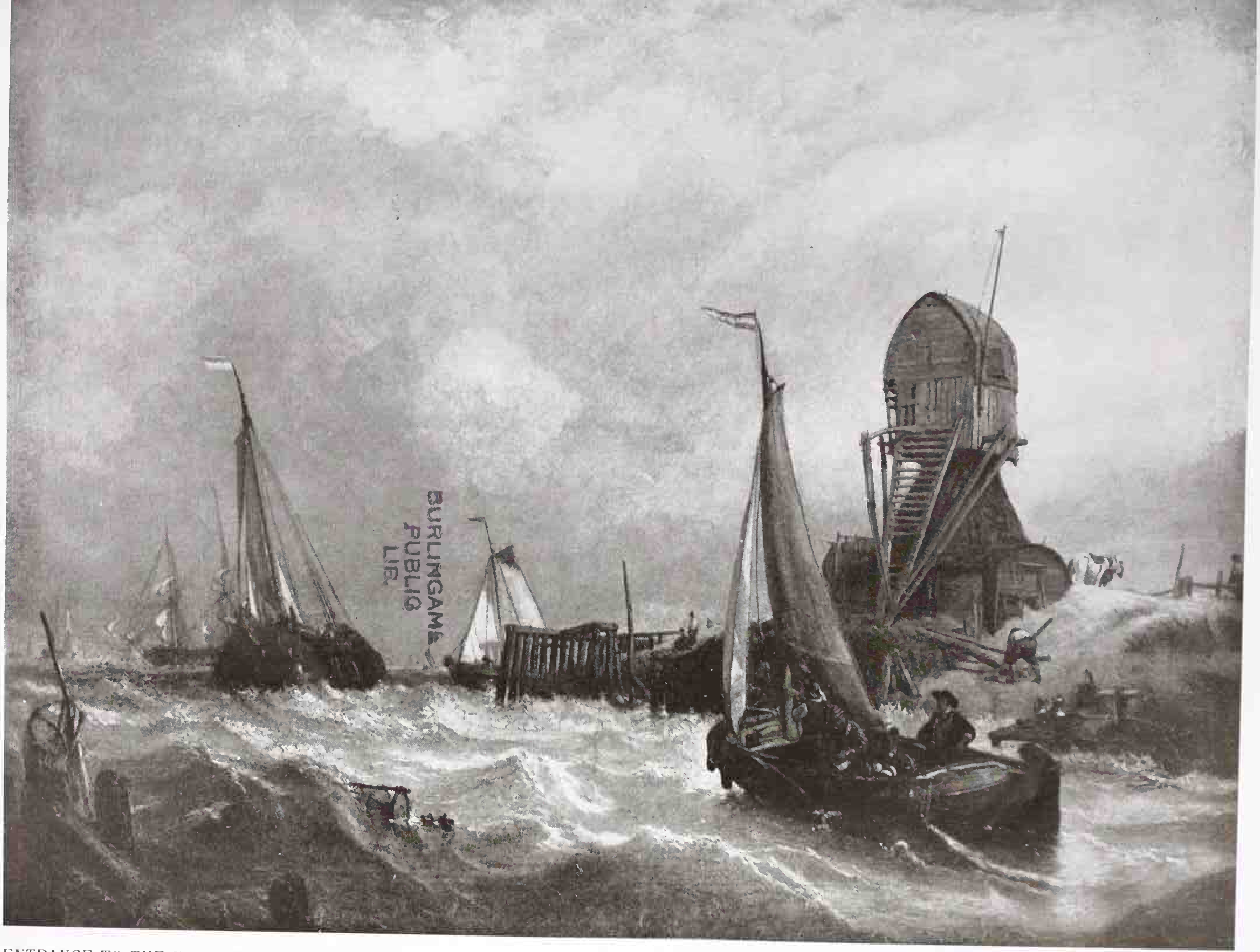
Eighteenth-Century Silver

By Cecil Boyce

The year 1696 marks the close of an epoch in the history of English silver, for it is the last before the introduction of the higher standard for wrought plate. This standard, as already explained to readers of The Connoisseur, was fixed at a higher purity than that of the current coin in order to prevent the goldsmiths melting the latter down to form the raw material for their wares. The smaller amount of alloy permitted to be used with the silver caused the resulting amalgam to be softer, and consequently work of a fine and delicate character executed in it soon showed signs of wear. To meet this new condition of things, silversmiths had to modify their designs in the direction of simplicity. What ornament there was had to be bold, surface engraving was made less elaborate and cut deeper, and the beauty of a piece became more and more dependent upon symmetry of form instead of the ornateness of its decoration. Yet it was not solely through this change that there was evolved the feeling for fine classical line which distinguishes



TWO-HANDLED CUP AND COVER BY BENJAMIN PYNE, 1696



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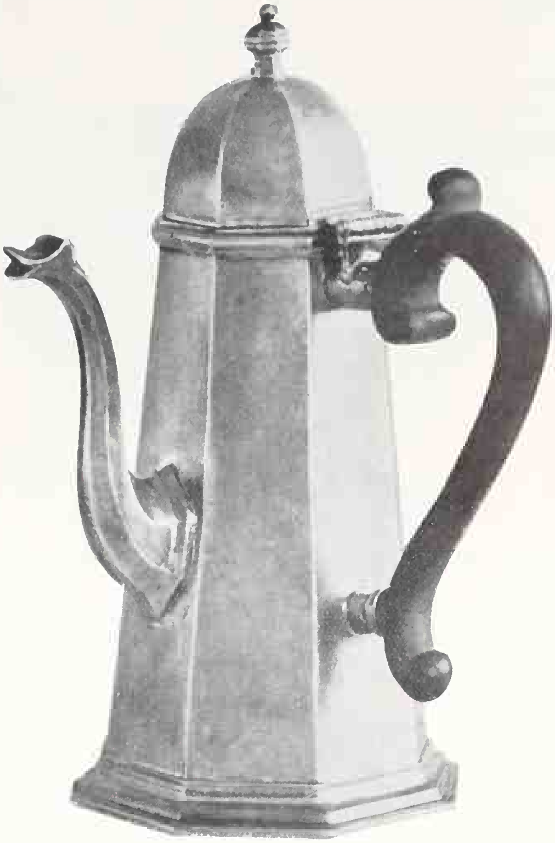
ENTRANCE TO THE ZUYDER ZEE
BY W. CLARKSON STANFIELD, R.A.
In the Tate Gallery

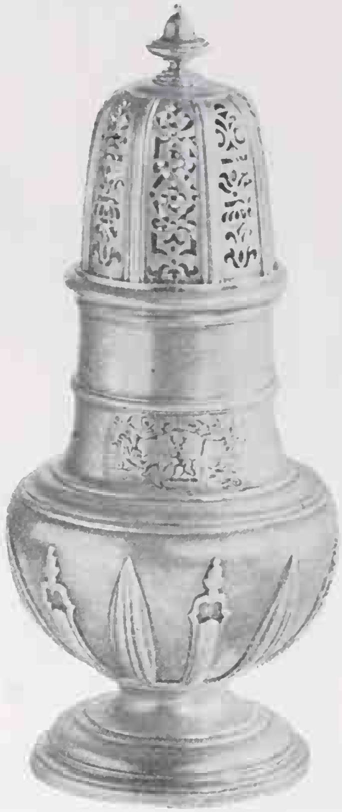
[Photo Mansell

Queen Anne silver; for it was a classical age, and Wren and Kent in architecture and furniture, and Addison and Pope in literature, all participated in the movement in which goldsmiths were to take their share. In the collection now on view at the Goldsmiths' and Silversmiths' Company (112, Regent Street) there is a two-handled cup and cover, interesting as being one of the last pieces of plate produced under the earlier and lower standard, yet which, in many of its details, anticipates the changes which the institution of the new standard was to make almost compulsory in the designs for English plate. This piece, which is dated 1696, bears the mark of Benjamin Pyne, a maker of repute, who flourished between 1684 and 1723. It is a fine and perfectly preserved specimen of his work, by no means devoid of ornamentation; but the point to be recognised is that practically all this ornamentation is of a bold and semi-structural character. One might hazard the guess that the maker anticipated the imposition of the new standard, and was modifying his style to suit it did not the trend of most contemporary design set in the same direction. The spiral flutings, alternating in concave and convex section, with which both cup and cover are ornamented, were fashionable during the last quarter of the seventeenth century, as were the stamped borderings of leaves which appear on both the bowl of the cup and its cover. Equally characteristic of the period are the fluted knob and substantial fluted stand; the recurved handles, however, are somewhat plainer and more solid than those generally in vogue. It will be seen that this cup, though appropriately and elaborately decorated, contains practically no ornament which is not of a substantial character, and would consequently be equally adapted for being made in silver of the higher standard as the lower.

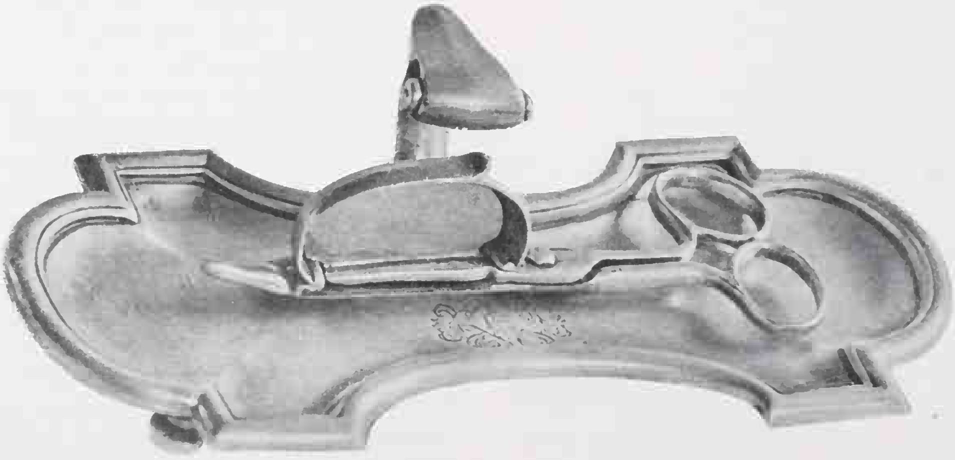

COFFEE-POT BY J. CLARE, 1716

A piece which depends almost entirely on its proportions for its beauty is the austere though characteristic Queen Anne, or rather early Georgian, coffee-pot, made by J. Clare in 1716. It is curious that, in an age celebrated for beautiful silver, the plain and somewhat ungainly type of vessel first used as either a tea or coffee pot remained in vogue in the latter capacity without any material alteration for over forty years. The earliest one known is a teapot, at the South Kensington Museum, dated 1670. It has a plain circular body, tapering towards the top, with a steeple lid, and a leather-covered wooden handle placed at right angles to the spout. While teapots gradually assumed the forms we are accustomed to associate with them to-day, coffee-pots remained constant to this early type, which, indeed, so far as utility is concerned, could hardly be bettered. The first attempt at structural ornamentation appeared to be in the direction of having heavier moulded bases, the spout was slightly curved, and finally, in the second decade of the eighteenth century, the octagonal type, with dome top and swan-neck spout, was evolved. It would be difficult to find a more beautiful or finely proportioned specimen than this early example. It tapers less towards the summit than is usually the case with contemporary pieces, and the curve of the dome, which has to follow the lines of the body, is thus less abrupt, so that the domed top, instead of being reduced into insignificance, assumes its proper function as the crowning feature of the piece. This pot is rendered more interesting by having on one of its faces a cartouche containing a coat of arms engraved by a contemporary hand.

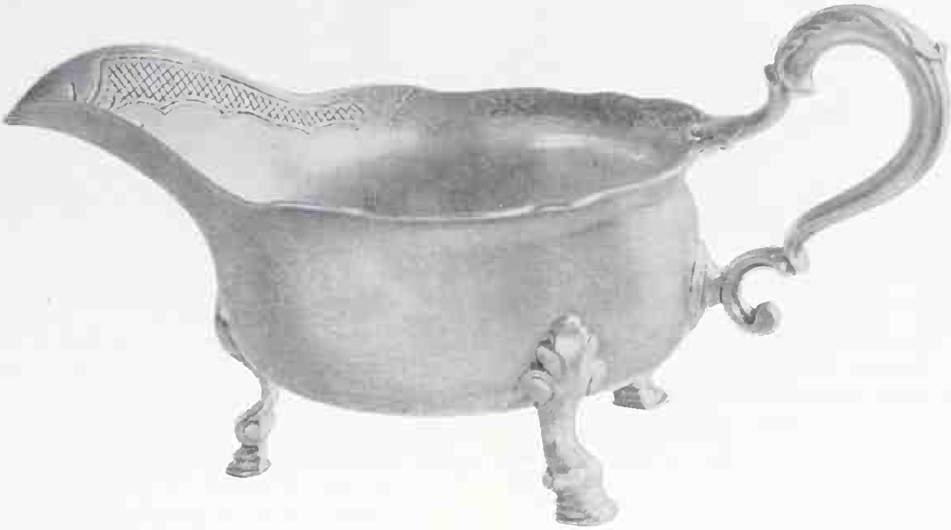
The high standard for silver was not reduced to its former and present level until 1720, so that the pair of casters of the following year, by J. Cortauld, were probably not greatly influenced by the event. They conform in their general shape to the style which, introduced in the reign of George I., remained in vogue to the early years of George III., the characteristic being the comparative shortness of the feet on which the pyriform bodies stand. Most of the bodies belonging to this period were plain, but these are elaborately ornamented with a series of horizontal bands, while applied on the lower part are a series of floral ornaments in strapped work. The covers are fluted and decorated with alternating patterns in hand-pierced work. This beautiful pair are in exceptionally fine condition. As a contrast to these may be taken the snuffer tray and snuffers, by J. Burridge (1723), which, except for their heavy moulded borders and the symmetrical form of the tray, are left severely plain. This, one might think, was essential, for any elaborate ornamentation would only serve for the lodgment of the wicks and grease from the snuffed candles, and be correspondingly difficult to keep clean; but there are instances of trays being decorated in highly wrought repousée work, while in many instances they were dispensed with altogether, the snuffers being kept on upright stands. The period of a pair of snuffers can be generally pretty accurately gauged



ONE OF A PAIR OF CASTERS BY J. CORTAULD, 1721



SNUFFER TRAY AND SNUFFERS BY J. BURRIDGE, 1723



ONE OF A PAIR OF SAUCE-BOATS BY LOUIS PANTON, 1732

from their size, for the larger they are, the earlier ; the soft, thick wicks of the earlier candles gradually being superseded by thinner and harder ones, for which smaller snuffers sufficed. The design of the tray is distinguished by the fine classical feeling and high finish which marked the work of the Queen Anne period. The transition from this to the more ornate work which came in with the popularity of the rococo style of Paul Lamerie is illustrated in one of a pair of sauce-boats by Louis Panton (1732). Though Lamerie was a great artist, it can hardly be denied that some of his work—his latter work more especially—suffers from its over-exuberance. In the pair of sauce-boats, however, this failing is not manifest, for the bodies are kept severely plain, relieved on the inside only by a charming engraved border of lattice-work and shells. Though early pieces—for sauce-boats only date from the first half of the eighteenth century—they anticipate in their main lines the type which, subject to various modifications of ornament, was to remain in vogue permanently. The scroll-shaped handle was popular until towards the close of the reign of George III., but the hoof feet—borrowed from contemporary furniture—are a more transitory and uncommon feature. The earlier sauce-boats are said to be those with a lip at each end and a handle in the middle, which were better adapted for passing from hand to hand, but less convenient in other ways. One wonders, however, if this is the case, or whether the two forms were introduced simultaneously. There are few of these double-lipped sauce-boats which date from before 1730, and they existed for some time contemporaneously with the single-lipped ones. May they not have been intended to fulfil the purpose which was better served later on by the invention of the sauce-tureen, and have been superseded by the latter?

NOTES & QUERIES

[*The Editor invites the assistance of readers of* THE CONNOISSEUR *who may be able to impart the information required by Correspondents.*]

UNIDENTIFIED PAINTING (No. 238).

DEAR SIR,—I read with interest the article in the January number of THE CONNOISSEUR on "The Life and Work of Jacques Laurent Agasse," and presume from the postscript that you invite correspondence from those who have, or think they have, paintings by this artist. I have pleasure in enclosing photo of small painting (14 in. by 12 in.) which I bought about thirty years ago, which looks like a companion to *Inside the Stable*, or the same horse painted *Outside the Stable*, and shall be pleased to learn if I am correct.

Yours truly, A. B. MACLEAN.

UNIDENTIFIED PAINTING (No. 233, FEB., 1917).

DEAR SIR,—The subject of the painting No. 233 is that of the well-known picture, *Diana and Actæon*, by Filippo Lauri, Italian artist (1623–1694). The picture, which was then in the collection of the Lord Bishop of Bristol, was engraved same size as the original in 1764 by the English engraver, William Woollett (1735–1784), a copy of which, in perfect condition, is in my possession. Bryan mentions both artist and engraver, and in connection with the latter the engraving also, which can doubtless be seen at the Print Room of the British Museum. A short advertisement inviting information as to the whereabouts of the painting might be fruitful. The result, affirmative or negative, would certainly clear the way for your Australian correspondent in her enquiries.

Yours truly, (MRS.) W. J. CURTIS.

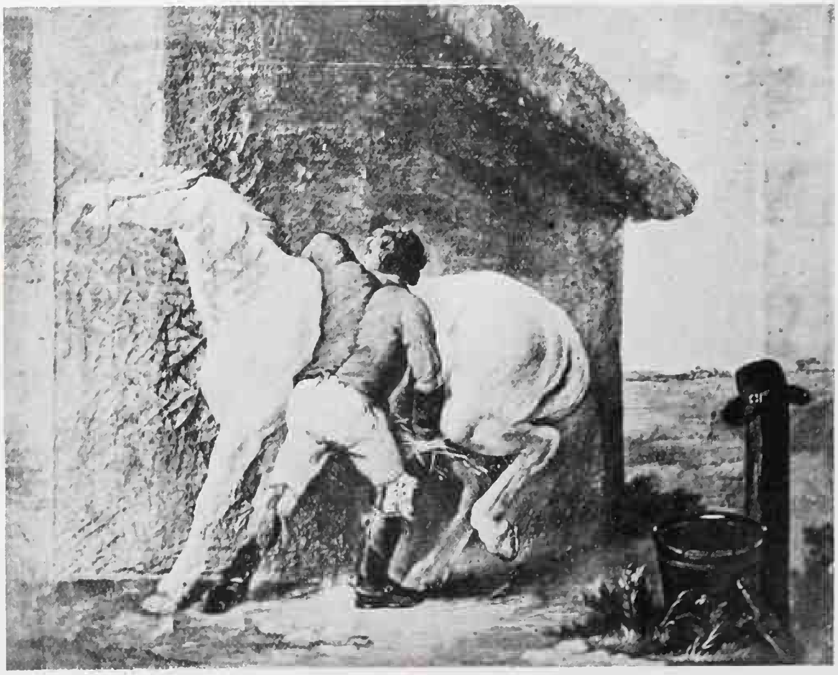
PORTRAIT OF JOHN DE SINCLIER.

SIR,—I have in my possession an old oil-painting perhaps of an ancestor of the Sinclair family. The canvas measures 27 in. by 31 in., and is a portrait of a man in the dress and armour of the seventeenth century, pinned upon a wooden panel, signed "Georg Orwens, pxit." Below are books, an almanack, wig, comb, scissors, quill pen, and a card with the following inscription:—

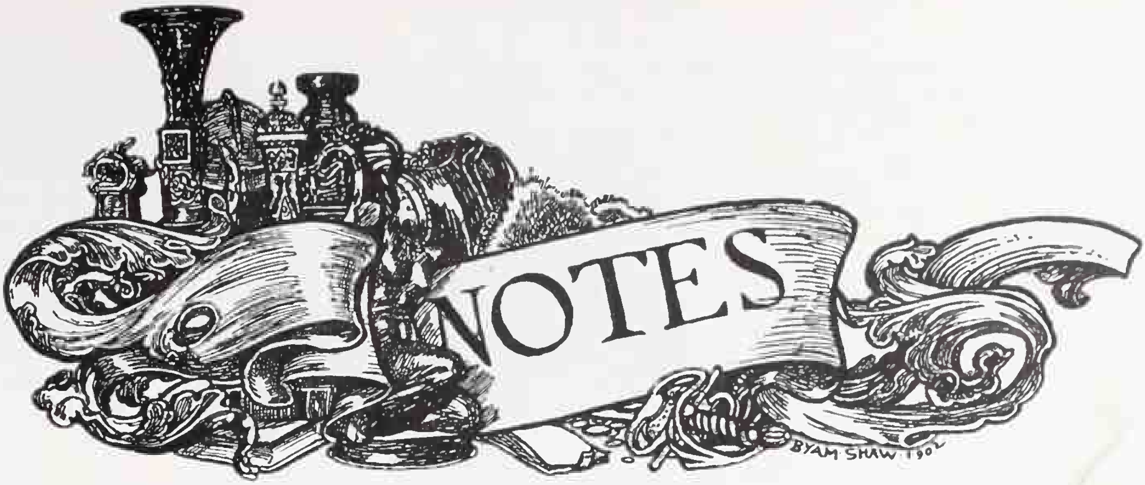
"A Monsieur Meresic,
John de Sinclier presèntement,
Hamburg,
1667."

On the back of the canvas are two crests in sealing-wax. Perhaps some of your readers could assist me to trace the branch of the Sinclair family to which the portrait belongs.

Yours truly,
H. M. W.

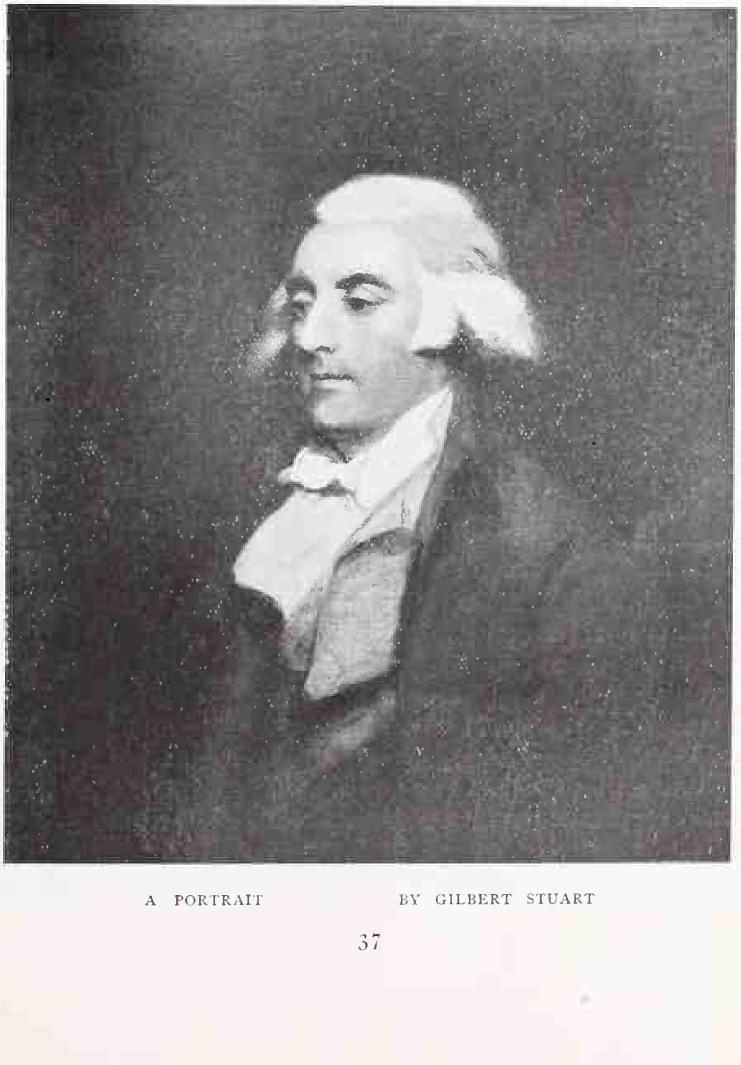


(238) PAINTING ATTRIBUTED TO AGASSE



A Portrait, by Gilbert Stuart

Though Benjamin West was father of American art, his pupil, Gilbert Stuart, was the first painter who endowed it with a tradition, independent of that of the British school from which it sprung. Stuart was the more accomplished artist of the two, and even while in England, exposed to the influence of Reynolds and Gainsborough at their greatest period, his work displays a note of individuality which gives it value as an original contribution to the art of the time. Stuart first came to Great Britain when a youth of seventeen, arriving in company with Cosmo Alexander, a Scottish painter, who was returning home from a two years' visit in America. The latter died, and Stuart, after a comparatively short stay, went back. It was not until 1775 that he ventured again to this country. Stuart was then twenty. He remained working independently for two years before he entered the studio of West, and hence became a pupil of the latter at an age when he had already developed an independent individuality in his art. During the ten years 1775–1785, when he lived with West, he exhibited a number of portraits at the Royal Academy; and the fact that Horace Walpole almost invariably noted the identity of the sitters—then not set down in the catalogues—in his own copies, shows that the works attracted a considerable amount of attention. Stuart set up for himself in 1785, and enjoyed a great success; two or three years later he migrated to Dublin, then a great centre of fashion, and in 1792 he made his final departure to America, where he died at Boston in 1828. Stuart's English portraits are highly interesting as illustrating the progress of his art, which, by the time he settled down in America, had reached its final stage of development. They show the influences of various of his contemporaries—of West a little, but more of



A PORTRAIT BY GILBERT STUART

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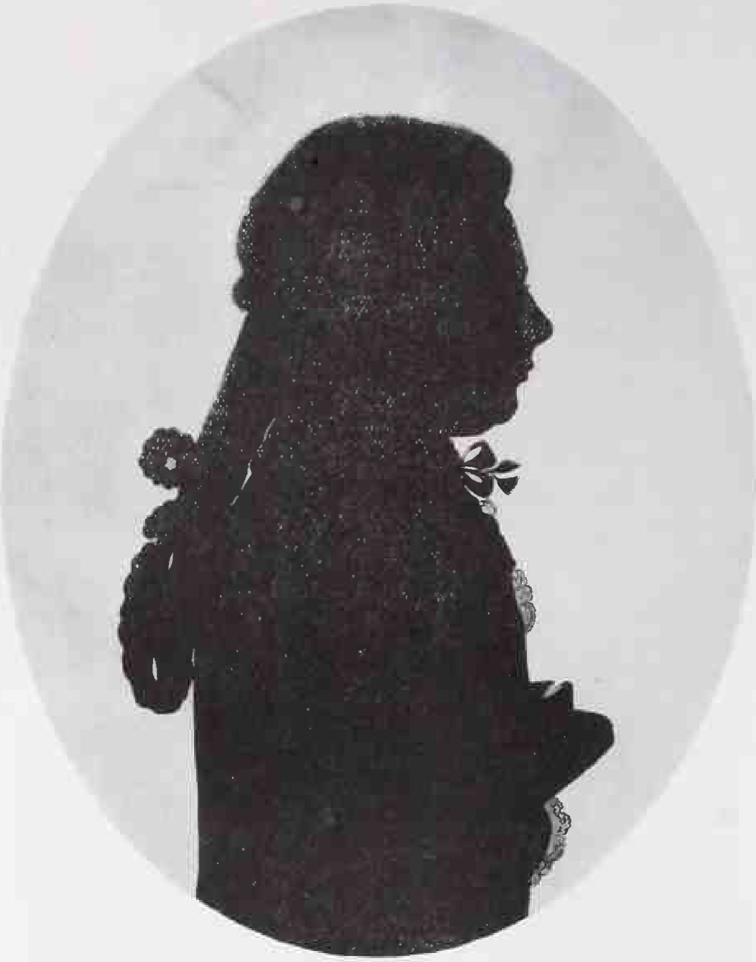
Reynolds and Gainsborough. An example of this English period is the portrait reproduced, which is said on good authority to be a likeness of Sir Elijah Impey, first Chief Justice of Calcutta. The latter is chiefly remembered by the violent attack on his memory made in Lord Macaulay's essay on Warren Hastings · but Macaulay in this instance, as in many others, was prejudiced against the man he was describing, and the charges he makes appear to be based on a wilful distortion of the actual facts. When Macaulay wrote Impey had been long before exonerated by Parliament of all matters urged in the essay, and the writer must be blamed for casting an unwarrantable slur on a dead man's memory.



SILHOUETTE PORTRAIT OF PRINCE GEORGE

Two Royal Silhouettes

George III. and his Queen were both enthusiastic patrons of profile portraiture, and their daughter, the Princess Elizabeth, attained some proficiency in the art. This appreciation appears to have been shared by other members of the family, and accounts to some extent for the large number of royal presentments cut during the last quarter of the eighteenth century. The two silhouettes reproduced in this number are of exceptional size, each measuring 12½ in. high by 11½ in. wide. They are evidently characteristic likenesses, and, in the one case, allow us to form a very fair idea of Prince George's appearance just five years before his marriage to Mrs. FitzHerbert. The approximate period was evident from the costume, but, fortunately, we are able to date the busts definitely from a pen-and-ink inscription on the reverse of "Prince Frederick":—

Prince Frederick.
Dec. 27th, 1780.
The gift of the
Prince of Wales
to Mary Hamilton,
Dec. 27th, 1780.
Queen (?) House,
London,
Wednesday night.

The silhouette of the "first gentleman in Europe" is plainly endorsed "Prince George." It is, perhaps, superfluous to add that Frederick, Duke of York, was a year younger than his brother, being born in 1763 (died in 1827).

It has been suggested that this fine and historical pair of profiles are from the hand of Rosenberg. Perhaps some of our readers can throw light on this point. The silhouettes are now in the possession of Mr. H. Sutcliffe Smith, by whose permission they are reproduced.

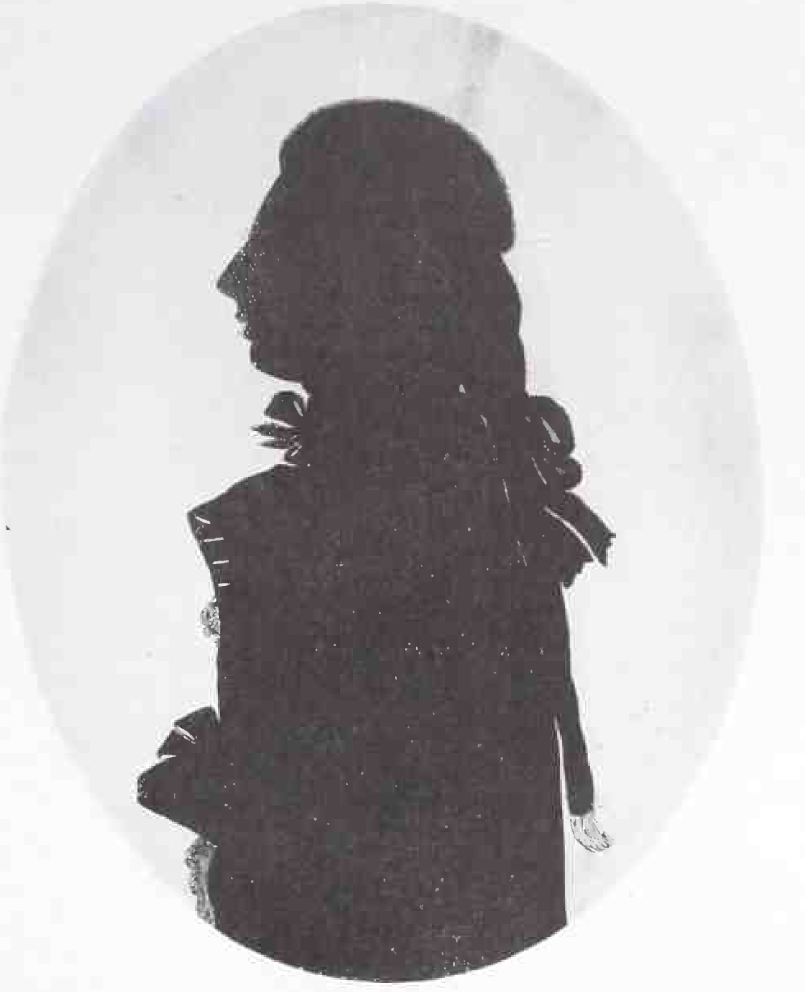
Stamp Notes

There has been quite a number of good collections recently through the auctions, and, by coincidence, several stamps rarely met with have appeared from various quarters. Messrs. Harmer, Rooke & Co. offered a Canada 12d. black, which realised £46. Messrs. Plumridge & Co. had two copies, realising respectively £45 and £67.

Messrs. Puttick & Simpson obtained £15 for the Western Australia rouletted 2d. brown on Indian red, a difficult stamp to obtain really fine; £7 for the 8d. golden yellow Mauritius; post paid 1d. on piece, £9 10s.; and for Great Britain 9d. bistre, a block of eight unused, £8 8s.; a block of nine 2s., £29.

At Messrs. Harmer, Rooke & Co.'s sale, £10 10s.

was obtained for the Niger Coast 10s. on 5d., a cheap price considering its rarity. Barbados 1d. on half 5s., £12 10s., and a single copy £5 15s.; Great Britain I.R. official 10s. cobalt, £11; 10s. ultramarine, £10. In War Stamps the rare Togo error 'ccupation 2s. 6d. realised £8 15s.; Bushire, 1915, 5ch. mint, £6 15s.; New Britain 1d. on 3 pf. sheet of 100 mint, £40; 3d. on 30 pf. strip of 10 containing an error, £42. A very fine lot of New South Wales Sydney views, which were photographed in the catalogue, brought fine prices—a strip of four 1d. on envelope, £41: a pair of the 1d. carmine, plate 1, £14; another pair on bluish, £12; and a block of four 3d. green, £19.



SILHOUETTE PORTRAIT OF PRINCE FREDERICK

Prices seem very well maintained for the better quality stamps of the old issues.

Our Plates

In these days, when news from Russia is very much to the fore, our reproduction of the valuable plate, *Elizabeth, Consort of Alexander I.*, is anything but untimely. The princess, who married the Russian emperor in 1793, was daughter of the Prince of Baden. She was born in 1779, and died in 1825, without issue. On the decease of Alexander I. in the same year, the succession passed to his brother Nicholas, who was a direct ancestor of the ex-Tzar. It is almost superfluous to add that Alexander I. is best known to Britons as the opponent of Napoleon. The remaining plates in colour consist of the naïve little portrait of *Lady Elizabeth Lambert*, by John Baldrey, after Downman—a valuable addition to the many works by the latter artist which have appeared in these pages—and the delicately treated subject of *Cupid Asleep*, by Ryland, after Angelica Kauffman. The sad tragedy which closed William Wynne Ryland's life in 1783 is too well known to collectors to require recapitulation. Gerard Dou's charming *Portrait of a Young Woman*, which has been identified at some time with the artist's wife, hangs in the National Gallery. It is painted on a panel, 5½ in. by 4½ in., and is signed. Clarkson Stanfield's *Entrance to the Zuyder Zee, Texel Island*, is, perhaps, one of the most popular pictures from this artist's brush. It was exhibited at the Royal Academy in 1844, and was engraved by R. Wallis. The measurements are 3 ft. 3½ in. by 4 ft. 1½ in.

Canada 159 years ago

"All the Prisoners paint the distress of Canada in very lively colours. The inhabitants, and even the troops, were reduc'd to eat horse-flesh the last Winter. . . . Bread is now a shilling a pound at Quebec, and everything else in proportion. There has been the finest harvest known for many years, . . . but difficulty to get in the corn for want of hands."

(Extract from a letter written to Abercromby by Wolfe, Louisbourg, September 30th, 1758, included amongst the *Abercromby Papers* sold at Sotheby's on March 2nd.)

IN THE SALE ROOM

SALE
WILL JENKINS

Pottery and Porcelain

COLLECTABLE pieces predominated in the china sales held by Messrs. Puttick & Simpson. Staffordshire figures and groups formed a goodly section, amongst which we observed a figure of Shakespeare, leaning on a pedestal with books, P.V. impressed, 18 in. high, 11 gns.; "Eloquence," a figure standing by a pedestal, with scroll, on marble base, 19 in. high, 10½ gns.; "The Seasons," a set of four, 8½ in. high, 11½ gns.; a figure of a cock, on square base with medallions, 9½ in. high, 10½ gns.; a "Dr. Johnson" jug, 9¾ in. high, 11 gns.; and a group, "Wombwell's Menagerie," 13¼ in. high, £9 10s. The last-named lot formed part of the property of J. H. Edwards, Esq., of Sutton Hall, near Thirsk; as did also a set of four vases, partly coloured and lustred figures, "The Seasons," by Dixon, Austin & Co., 9 in. high, 11½ gns.; and a pair of jugs painted with hunting scenes, in blue on silver resist lustre ground, 5¾ in. high, 10½ gns. 9½ gns. was paid for a large jug, by Voyez, in the form of a tree trunk, modelled with "Fair Hebe" and "A Bumper," 9¾ in. high; 14½ gns. for a Ralph Wood group of a dog worrying a bull, on rock base, 5½ in. high; 10 gns. for a "King of Prussia" mug, signed R.H., Worcester, with anchor mark, 1757, 4⅝ in. high; 27 gns. for a pair of Chelsea cylindrical scent-bottles, painted with cupids, gold mark, 5¾ in. high; 14½ gns. for a Longton Hall tulip-shaped vase, with a Watteau scene, 5¼ in. high; 11½ gns. for a pair of Whieldon figures of sheep standing by cornucopiæ modelled with masks, on pierced scroll bases, 8½ in. high; and 38 gns. for a pair of Kien-lung circular dishes, enamelled with figures, etc., 12½ in. diam.

Collectors of Chelsea were attracted by some pieces at Christie's on January 30th and March 1st, but the prices paid placed them beyond the reach of an average purse. Vases, painted and gilt, realised £451 10s., £315, £231, and £141 15s. per pair; whilst a pair of figures of a lady and gentleman seated by jars, on white and gold scroll plinths, encrusted with flowers, fell for £81 18s. Oriental porcelain was headed by a pair of Nankin pear-shaped bottles, 10½ in. high, which made £141 15s. on January 30th; and by a Kang-He famille-verte rectangular vase, 19 in. high, which changed hands for £735 on March 1st. On the latter date there was competition for a Höchst group of five figures, "The Toilet," which was purchased for £609.

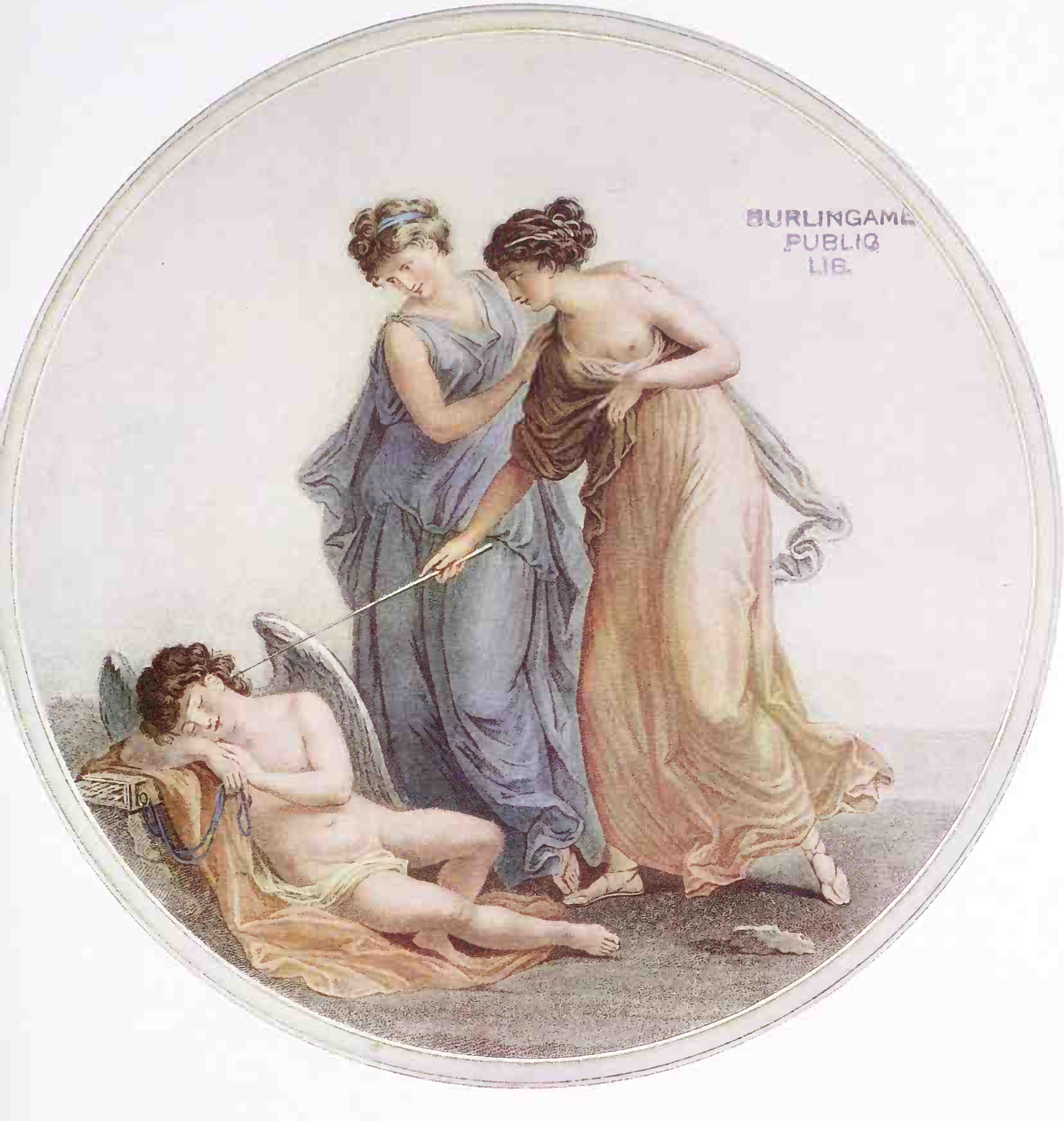
The collection of Wedgwood belonging to the late Sir Joseph Dalton Hooker, sometime curator of Kew Gardens, appeared at the same place on February 22nd. The highest price (£178 10s.) was brought in by an oblong blue jasper plaque of the Nine Muses, after Flaxman, by Wedgwood & Bentley, 6 in. by 25 in. (framed), but, on the whole, the bidding was not excessive.

A Spode dinner service, said to have been given by George III. to a former Lord Mayor of Dublin, sold for £60 18s. on March 8th. It consisted of over 140 pieces, decorated in the Oriental taste. Amongst a hybrid collection, five Nantgarw plates, impressed mark, made £42 on the same occasion.

Books

MESSRS. SOTHEBY'S have held a number of successful book sales this year. The libraries dispersed by them include the second part of the late Victor van de Weyer's, the late Earl of Mexborough's, the second portion of the late Col. W. F. Prideaux's, and others. A feature of the second-named (February 7th, 8th, and 9th) was a number of G. Cruikshank's works, the highest amount being secured by a first edition of *The English Spy*, 1825, which fell for £45. A second issue of Alken's *British Sports*, 1821, fetched £66. Stevenson's books were well represented in the Prideaux collection (six days, commencing with the 14th and closing on the 21st February). A four-page leaflet, *To the Thompson Class Club*, "from their stammering laureate," with pencil notes (unbound: for Christmas, 1883), was knocked down for £230. £132 was bid for a first edition of Richard Lovelace's *Lucasta*, with frontispiece by W. Faithorne (Printed for Tho. Harper, 1649).

Many important documents were offered by the same firm on March 1st and 2nd. A long and interesting letter from Henri III. to his Secretary of State (A.L.s., 7 pp., fol., 1583) made £60. Burns's autograph MS. poem, *The Bonie Moor-Hen*, with the 5th and last verse, which was not published in the Centenary edition, secured £105. It belonged to G. M. Nicholls, Esq., as did also an A.L.s. (1 p., 4to) of the poet to Mr. James Smith at Avon Printfield, near Linlithgow (Mauchline, 26th June, 1788), which fetched £65. The Dowager Lady Napier and Ettrick's *Napier Papers* (1456-1857) included a document revoking a commission of Justiciary signed by Mary Queen of Scots (Edinburgh, 10th January, 1561), £100; whilst the sale terminated with Major R. W. Duff's *Abercromby Papers*, consisting of the British Commander's correspondence in America (March-November, 1758), which were sold in a single lot, and realised £1,300.



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CUPID ASLEEP
BY W. W. RYLAND
AFTER ANGELICA KAUFFMAN, R.A.

In the Sale Room

The art library of Messrs. Dowdeswell was dispersed at Christie's on February 6th. £65 was paid for the *Complete Works, etc., of Rembrandt*, by Bode and de Groot (8 vols., Paris, 1897-1906); whilst £52 10s. and £52 respectively were bid for Graves's and Cronin's *History of Reynolds* (4 vols., uncut, 1899-1901) and Kennedy's *Etched Work of Whistler* (1 vol., text, and 3 portfolios of plates: Grolier Club, N.Y., 1910).

Glass and Objets d'Art

THE romance of being situated on the site of Sir Joshua Reynolds's studio is only one of the reasons why connoisseurs flock to Messrs. Puttick & Simpson's rooms in Leicester Square. A more cogent explanation rests in the quality of the pieces which come under the hammer there. Thus, while every arrangement is made to cater for the moneyed man, there is also proper provision for those of less means if no less taste. The glass, of which a quantity was offered in the first two months of this year, comprised specimens in both categories. Waterford was well represented in January: a pair of oval baskets and stands, cut with deep diamond-pattern borders, 10½ in. wide, made 17 gns.; and an oval basket, cut with a similar pattern, on oval foot, 9½ in. wide, 10 gns.; whilst 19 gns. was given for an old English large bowl and cover, on stand, in the form of a globe, cut with hobnail pattern borders, in three portions, making two bowls and a centre dish, 24¾ in. high.

Of objets d'art disposed of by Puttick's, mention should be made of a Louis XV. oblong tortoiseshell snuff-box, gold mounted, 3⅛ in. by 2¼ in., which was knocked down for 42 gns.; a Charles II. silk needlework picture, with a camp scene and royal personages, 12¾ in. by 19 in., 28 gns.; and an old Honiton lace square, designed with peacocks, flowers, and butterflies, 74 in., 24 gns. The sales of musical instruments which this firm holds from time to time are a household word with collectors. A varied collection was dispersed in February, when £29 was bid for an old Italian violin of the Gagliano school.

A feature at Messrs. Robinson & Fisher's on March 14th was a seated Buddha, 4 ft. 2 in. high, somewhat crudely carved in stone. The weight of this figure did not render it possible for every purchaser, but it secured 23 gns. before the hammer descended.

Objects of vertu formed the substance of Messrs. Christie's sale on March 12th. French snuff-boxes were led by one (oblong) of the Louis XVI. period, gold with enamel panels, and an enamel portrait in the lid of a man in wig and armour, £94 10s. £147 was paid for a silver-dial watch, with enamel case painted with the Grecian Daughter, by Thomas Tompion, which is illustrated in Britten.

Furniture

THE furniture sales of the last few months have maintained, on the whole, an equality of bidding which must be regarded with satisfaction, considering the times in which they were held. As usual, the later periods predominated, although the age of oak has not been neglected. French furniture of the Louis XV.-XVI. types had its usual enthusiastic circle of buyers. Quite a number of pieces were offered at Christie's on January 30th, the better specimens realising anything between £115 10s. and £420.

The pair of Georgian side-tables, with gilt supports carved as eagles, with marble slabs, 4 ft. 6 in. wide, attracted attention at the same firm's rooms on February 15th, being knocked down for £357. Another pair, carved and decorated with plaster-work, on cabriole legs, surmounted by busts, 5 ft. 3 in. wide, came up on March 1st, but only realised £50 8s. On the latter occasion, a pair of Chippendale mahogany arm-chairs, carved in the French taste, made £60 18s.; and six mahogany chairs in the "Gothick" taste, £81 18s. This last price was a set-off against £102 18s. paid for another six, on straight legs, on February 5th, when there was also sold a Chippendale suite of eleven pieces, on straight legs carved with lattice, and pierced stretchers, £273 5s.; and a settee, en suite, 7 ft. 3 in. wide, £110 5s. The two lots last mentioned were described as the property of a nobleman. Four upright mirrors, painted with Chinese figures, etc., in frames of the Chinese Chippendale type, 5 ft. 6 in. high, 2 ft. 3 in. wide, brought £162 15s.; a pair of Sheraton semicircular satinwood card-tables, 38 in. wide, £110 5s.; a pair of mahogany arm-chairs and a settee, by Wm. Kent (the settee 4 ft. 9 in. wide), £120 15s.; and a six-leaf leather screen, painted with Chinese figures, etc., in colours on gold ground, 7 ft. high, £92 8s.

A noticeable feature at King Street on March 1st was the fine Chinese twelve-leaf screen, 9 ft. high, of the early Kang-He period, with its brilliant colouring. The top bid was one of £178 10s. William Kent was again represented by three lots of carved mahogany chairs, eight realising £126; another eight, nearly similar, £84; and five, also nearly similar, £50 8s. £73 10s. was paid for five mahogany chairs of Hepplewhite design, and an arm-chair, with heart-shaped backs carved with the Prince of Wales' feathers; and £42 for a Sheraton mahogany tallboy of eight drawers, with rounded front and carved cornice.

Collectors of early oak, however, were more attracted by the two English late fifteenth-century cupboards, which were stated to have come from Cherley Mynchery, Oxon., a Benedictine nunnery suppressed in 1524. The larger of the two, 56 in. high, 50 in. wide, with pierced panels of Gothic tracery and carved door, had evidently received some necessary restoration, notably to the top and bottom of the door, which had evidently been badly used, and to the top. It secured £50 14s., whereas the other cupboard, with two doors in the centre and front, pierced with panels of tracery, 47 in. high, 34 in. wide, which was in purer preservation, made £105. An interesting lot in Christie's sale of February 15th was a Jacobean arm-chair, with scroll legs, arms, and stretchers, coloured black, and covered in needlework, which brought in £192 18s.

Messrs. Puttick & Simpson and Knight, Frank & Rutley have also held distinctive furniture sales, to which we hope to devote space in our next issue.

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Turning to the provincial market, we understand that a set of six Chippendale chairs realised £43 10s. at a sale held by Mr. Oscar Moses, of Darlington, on March 15th. Messrs. Dilley, Son & Read, of Huntingdon, dispersed the property of the late Miss Green, of Buckden, on March 16th. A prominent feature of the sale consisted of three mahogany Chippendale arm-chairs, in the Chinese taste, which were finally secured for £201. Amongst other features, a mahogany Chippendale octagonal fretwork urn-stand, with carved ball-and-claw supports and carved knees, made £44 10s.; and a Chinese lac cabinet, 5 ft. 10 in. high, 3 ft. 3 in. wide, 1 ft. 8 in. deep, £42.

Pictures and Drawings

THE picture market preserves a fairly even balance, judged under war conditions. The usual sales are taking place at Christie's, Robinson & Fisher's, and Foster's of Pall Mall, whilst drawings at Sotheby's and miniatures at Puttick & Simpson's have formed a noteworthy section of more than one session. In the last-named section those by unknown hands were able to scale anything up to about 16 gns. apiece in February —a fair average for these days. One of them passed well over this limit, however, securing 34 gns. It was a portrait of *The Princess Royal, daughter of George III.*, in large oval locket frame, jewelled and enamelled. A *Portrait of a Gentleman*, by R. Cosway, in locket frame with enamelled back, brought 30 gns.

Pictures of the modern schools were mainly in evidence at Christie's during February. The remaining works of the late J. Aumonier, R.I., R.O.I., were offered on the 19th, but none of them realised more than the £65 2s. bid for *On the South Downs*, 49½ in. by 75 in., which had been exhibited at the R.A. Birket Foster was represented by some ten drawings at the dispersal of the late Sir George White's collection on the 23rd. *Elderberry Gatherers*, 13½ in. by 27¾ in., made the most, securing £325 10s. £105 was given for *A Swiss Village*, by T. M. Richardson, 1886, 17½ in. by 29½ in. Of the pictures, the highest prices were £514 10s. for *Sunset*, by Peter Graham, 1900, 29½ in. by 39½ in.; £325 10s. for a striking *La Priere: Interior of a Mosque*, by J. L. Gérôme, 29½ in. by 39½ in.; £168 for *Barnard's Green, Worcs.*, by B. W. Leader, 1900, 23½ in. by 35½ in.; £162 15s. for *Cutting Roses*, by Ridgway Knight, 45¾ in. by 34½ in.; £147 for *The End of the Day*, by J. Hardy, jun., 1881, 33½ in. by 46½ in.; and £136 10s. for *A Pompeian Interior*, by J. W. Godward, 1904, 23½ in. by 29½ in.

Some pictures and drawings owned by the late Sir F. Seymour Haden came up at the same rooms on the 26th. In the former section, most interest was accorded to a couple of canvases by A. Legros, *L'Angelus*, 1859, 26½ in. by 32 in., £294; and *The Horse Mill*, 15½ in. by 26¾ in., £105. From other properties, *The Grand Canal, Venice*, by Canaletto, 33 in. by 53 in., realised £441; and *Portrait of Mdme. Le Blanc de la Valliere*, French School, 37 in. by 28 in., £168.

A large number of canvases passed well above the hundred-pound limit when the property of Messrs. Wallis and Son came under the hammer at Christie's on March 2nd. The highest price was secured by *La Loteria Nacional: Reading the Numbers*, by J. Phillip, R.A., 51 in. by 66½ in., which made £546. It was exhibited at the International, 1873, and at Aberdeen, 1881, and had been in the S. Mendel, Baron Grant and H. Gaskell collections. The next item of importance was B. J. Blommers' *The Storm*, 44 in. by 64 in., which fell for £514; whilst £399 was bid for *The Bend of the Stream*, by J. Maris, 14 in. by 20 in.; £162 5s. for a *Head of a Girl*, by the same, 13½ in. by 10¼ in.; £283 10s. for *Minding the Flock*, by F. P. ter Meulen, 44 in. by 63 in.; £220 10s. for *Homewards*, by the same, 43 in. by 58 in.; £199 10s. for *The Forest Glade*, by C. Troyon, 16 in. by 12½ in. (Manchester, 1878), from the S. W. Barker and C. J. Galloway collections; and £57 15s. for *The Farm*, by the same, on panel, 10½ in. by 15 in., from the collection of Count de Braan. A couple of canvases by Fantin Latour also appeared on the easel, and of these *A Dish of Fruit*, 9½ in. by 11½ in., secured £141 15s.; whilst *The Artist*, 10 in. by 8 in., went for £39 18s. Daubigny's two panels, *The Willow Stream*, 15½ in. by 26 in., and the sketch, *On the Coast*, 16½ in. by 27½ in. (from the artist's sale), fetched £90 6s. and £78 15s. respectively. *Solitude*, by H. Harpignies, 17 in. by 11¾ in., brought £110 5s.; *Milking Time*, by J. Linnell, sen., 1866-68, 36½ in. by 55½ in., £147; *The Quay, Rotterdam: Winter*, by J. H. van Mastenbroek, 27 in. by 51 in., £136 10s.;—amongst other works which we have not space to mention in detail. Some paintings belonging to Mrs. E. J. van Wisselingh were also sold, but few secured outstanding prices.

Taken as a whole, the pictures at the late Constantine Politachi's sale (Christie's, March 9th) were not exceptional. £105 was the highest price, paid for P. Nasmyth's *Woody Landscape*, on panel, 12 in. by 15½ in. From an artistic standpoint, the drawings were of more interest, especially the fine-toned (but, we should say, rather fanciful) view of *Rye*, by Clarkson Stanfield, 9 in. by 13 in. (Manchester, 1912), £32 11s. The bright-hued *Lake Como* of T. M. Richardson, 1863, 13 in. by 26 in., made £84; and a slight but interesting sketch of *The Sea Coast, Normandy*, by R. P. Bonington, 4¼ in. by 7 in. (Manchester, 1912), £42. This property was succeeded by that of the late Dr. J. Politachi, which comprised several works by Scottish artists. Two drawings by W. McTaggart realised £89 5s. and £63 respectively. They were *The Ebb Tide*, 1880, 13¼ in. by 21½ in., and *A Quiet Nook*, 1870, 14¼ in. by 9¾ in. A canvas by McTaggart was amongst the pictures, *Machrihanish*, 1881, 17¼ in. by 24¼ in., which fell for £325 10s. Of four by J. Lawton Wingate, R.S.A., £60 18s. was bid for a *River Scene: Sunset*, 9½ in. by 13¾ in., whilst the remainder, which were all much about the same size, varied between that amount and 40 gns. From anonymous sources, *The Fairy Madeleine*, by D. Y. Cameron, A.R.A., 31½ in. by 27½ in., brought £73 10s.; and *Flowers in a Blue and White Jug*, by W. Nicholson, 1916, 13 in. by 9 in., £63.

Few of the pictures realised noteworthy amounts at

King Street on March 5th. The *Bird's Nest* of A. Piot, 39 in. by 31 in., fetched £63; whilst a similar sum was secured by Fred Walker's small drawing (4 in. by 5¼ in.) of the same title. A few miniatures were offered on the 12th, when £45 3s. was bid for a pair of enamels of *George II.* and *Queen Caroline*, by Zincke; £94 10s. for a *Portrait of an Officer*, by R. Cosway, signed at back and dated 1792, in gold locket containing hair; and £79 16s. for a *Portrait of a Lady, wearing white dress, with blue sash and riband in hair*, signed and dated by Vestier.

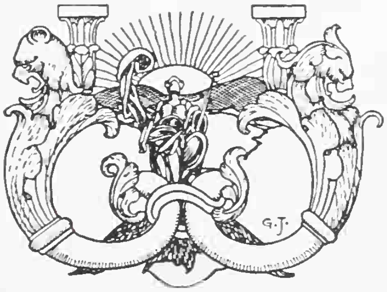
Silver

GOOD silver still obtains good prices. This shows that there can be small diminution in the ranks of collectors. At Christie's a quantity of pieces easily passed the 100s. per oz. limit on February 14th, led by a small cup of 1650, 3¼ in. high, m.m. H S, 2 oz. 18 dwt., 660s.; and a plain cupping bowl with flat handle, 3¾ in. diam., 1648, m.m. W M, with a flower and pellet below, 2 oz. 14 dwt., 520s. Several Early English spoons were sold "all at," and realised sums varying between £58 and £95 apiece, the latter being given for a Maidenhead spoon, 1528, m.m. a branch. A further collection of spoons, belonging to the late Sir George C. T. Bartley, K.C.B., was dispersed on the 27th, when two sets of Charles I. apostle spoons were noteworthy. The first, comprising six in all, 1626, m.m. D enclosing C, from the R. C. Adams Beck collection, fetched £155; whilst the other, which had only five spoons, 1641, m.m. E I and T P in shaped shields, fell for £110. From another source, a set of six seal-top spoons, engraved P E L, by James Plummer, York, 1651, changed hands for £125.

Sotheby's sold the properties of the late Mrs. Betts, the late Col. Bedford, the late C. A. Briggs, and of T. H. Briggs, and others, on March 9th. A plain two-handled porringer, by Wm. Law, Edinburgh, *c.* 1675, 11 oz. 16 dwt., made £92 8s.; a paten, 9½ in., by Wm. Gamble, 1712-13, 15 oz. 3 dwt., £62 9s. 10d.; a pierced Georgian cake-basket, 39 oz. 13 dwt., £66 8s. 3d.; and other prices were in proportion.

A feature of the silver sale at the King Street rooms on March 7th was the fine standing cup and cover, 16½ in. high, 1659, m.m. I W, 39 oz. 12 dwt. This piece was sold "all at," and was knocked down for £1,200. Another notable lot was the toilet service of 1683 (consisting of some 20 pieces), engraved in the Chinese taste, m.m. R L with fleur-de-lys below, in plain shield; wt., without brushes, 274 oz. 14 dwt. It fetched £940 "all at"; whilst two jugs and covers, 7¼ in. high, with inscriptions (the one 1597, m.m. T E monogram with pellet below, in shaped shield, 19 oz. 12 dwt., and the other made to match, 1708, by John Stockar, 21 oz. 14 dwt.), made £800; and a set of 4 sconces, engraved with the Morris and Bacon arms, and A E B monogram, 8 in. high, 35 oz. 15 dwt., £300. We have not space to refer to more than a very few of the pieces sold by the oz.:—A circular sweetmeat dish, pricked M D . I F, 1639, 5½ in. diam., m.m. I M, 3 oz. 3 dwt., 360s.; a tumbler-cup, 1635, m.m. R H in shaped shield, 2 oz. 9 dwt., 260s.; and a V-shaped chalice and paten, the latter dated 1574, by John Ions, Exeter, 7 oz. 19 dwt., 250s.

Of less general importance was the same firm's session of March 14th. 245s. per oz. was paid for a potato ring, pierced and chased with pastoral scenes, Dublin, 1774, m.m. T N, 14 oz.; 390s. for a plain goblet, 4¾ in. high, 1638, m.m. a monogram with a crescent below, 4 oz. 9 dwt.; 125s. for a tumbler-cup, 3⅜ in. diam., 1691, 2 oz. 8 dwt.; and 165s. for a pair of plain octagonal salt-cellars, 1719, 3 oz. 16 dwt. A chalice and paten, the latter engraved with date 1570, 6¼ in. high, m.m. I P in shaped shield, secured £84 "all at"; whilst the day terminated with yet another collection of Early English spoons, of which a Henry VII. Maidenhead spoon, m.m. a seeded rose, was most conspicuous, bringing in £100. A silver-gilt spoon of 1543, with lion séjant top, m.m. spiked letter S, was the next in importance, fetching £82; but after this there was a considerable drop before the market steadied at a top limit of £26 for a spoon of 1639, with faceted octagonal handle widening towards the top, m.m. D enclosing C.

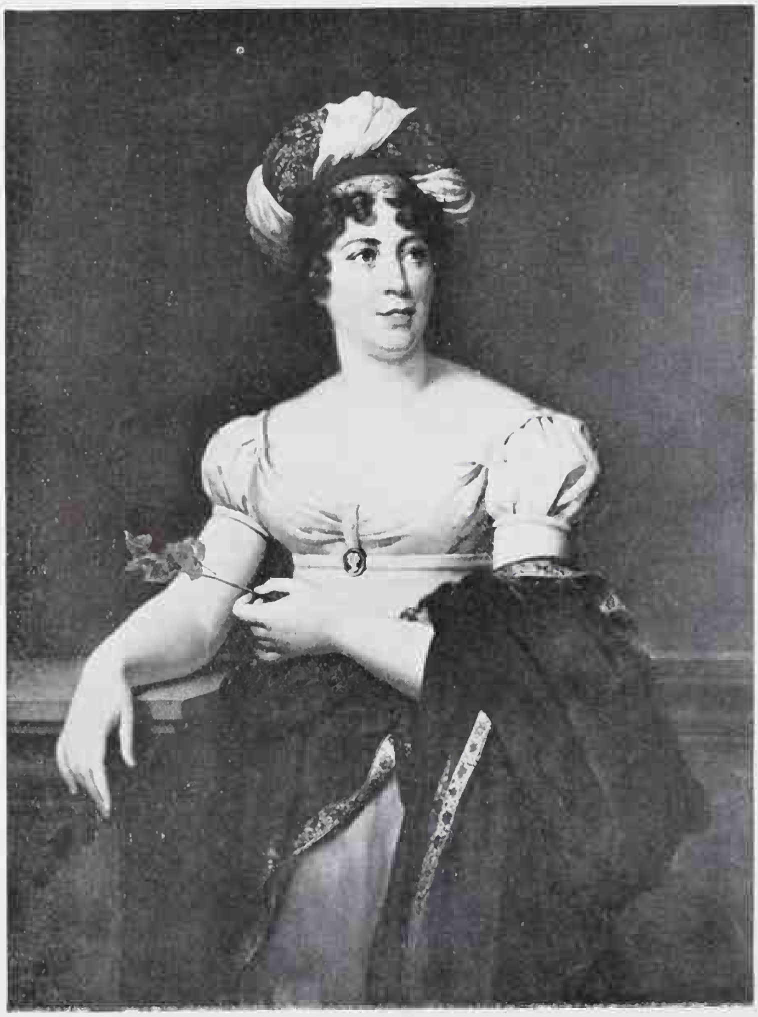


STEPHEN REID

THE CONNOISSEUR BOOKSHELF

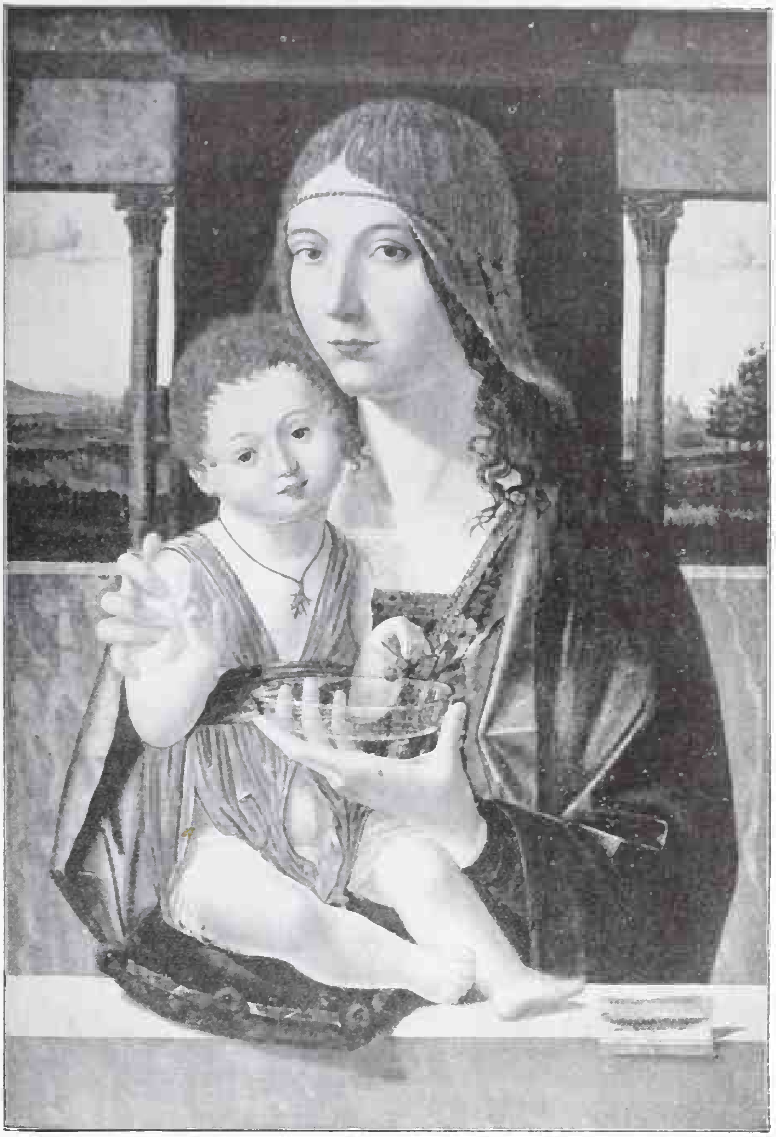
"The Study and Criticism of Italian Art," by Bernard Berenson. (G. Bell & Son. 10s. 6d. net)

Mr. Bernard Berenson is among the few erudite critics on art whose writings display a marked and distinctive personality. He imparts to his readers his predilections and convictions as well as his archæological knowledge, and this gives to his works what may be termed a prophetic value, for the cultured taste of one generation is apt to become the popular taste of the next. In his third series of essays on *The Study and Criticism of Italian Art*, Mr. Berenson assumes the rôle of an iconoclast by attacking in his first and longest paper the pre-eminence given to Leonardo among the world's greatest painters. The writer sets down this pre-eminence as being largely owing "to the inevitable tendency in human minds to establish myths concerning great men."



Madame de Stael, 1804 After Godefroy
From "Napoleon and the Artists" (Grant Richards, Ltd.)

Leonardo was a subject who especially lent himself to this species of apotheosis. "Attainments and achievements of such quality in so many provinces of art and science had never before been united in one man; and this man happened to be quite conscious and well aware of his worth. He was thus the first artist of modern times to consider himself raised above the mechanic station of his fellows. And he seemed to have behaved in a way to make his contemporaries take him at his own valuation. . . . The remembrance, tinged with mystery, of these claims to be treated to sovereign consideration, added to his unmistakable and manifold genius, made him, as it were, the archetype of the artist as well as the first and worthiest object of the new cult." There is truth in Mr. Berenson's theory, but it hardly embraces the whole truth. Leonardo was not merely a cult, but a popular success. His picture of *The Last Supper* was—and perhaps is still—the best-known work of art in Christendom. It was reproduced so extensively that scarcely a religious household in England was not possessed of a copy, and in other countries in Western Europe it was almost equally well known. This popular success may have been promoted by the Leonardo cult, but it continued because Leonardo's *Last Supper* made the most popular appeal of any picture dealing with the subject, and it made this appeal through characteristics which are most offensive to Mr. Berenson. He writes: "As a boy I felt a repulsion for Leonardo's *Last Supper.* The faces were uncanny, their expressions forced, their agitation alarmed me. . . . We Northerners expect a quieter, gentler, more subdued humanity of Our Lord and His Apostles on the occasion of their last supper; and although we are ready to tolerate conventions of type, scale, and environment up to a point, these must not contradict our notion of probability or sense of seemliness." This is the view of a man who dislikes an excessive display of emotion as theatrical, a feeling now universal among members of the Anglo-Saxon race. But this phlegm, now so habitual to us, is a habit of modern growth. The sentimental passages in the works of Goldsmith, Lytton, Dickens, and other lesser-known novelists, which we are now apt to reject as affected and artificial because of their excess of gesture and emotional display, were true to the life of their times. What now appears to us as theatrical would seem perfectly natural to our forefathers, and hence Leonardo's *Last Supper* commanded their respect as the most dramatic and expressive rendering of a scene which itself was one of the most dramatic and affecting episodes of New Testament history. Though one does not see eye to eye with Mr. Berenson in his suggestion of the causes which lead to Leonardo's unique position in art, one must agree with most of his searching and discriminating criticism regarding his work. The time has come for a readjustment of former reputations, and the author's frank and outspoken views are a valuable corrective to the tendency of so many writers to indulge in undiscriminative eulogy. Mr. Berenson's other essays are more or less concerned with controversial subjects. His attempt to show that the *St. Justine* of the Bagatti Valsecchi collection at Milan is the work of Giovanni Bellini will probably evoke considerable opposition, his former attribution of the picture to Alvise Vivarini still appearing a more feasible conjecture. The next essay, in which Mr. Berenson assigns to the studio of Giovanni Bellini four figures of saints, formerly catalogued in the Venetian Academy as by Vivarini, may be regarded as a corollary of this. A fourth essay is


MADONNA BY JACOBELLA DA MESSINA AT BERGAMO FROM "THE STUDY AND CRITICISM OF ITALIAN ART," BY BERNARD BERENSON (G. BELL AND SON)

concerned with "A Madonna and Child," belonging to Mr. Robert Benson, which Mr. Berenson assigns to Antonella da Messina; while other essays are concerned with "A Madonna at Vienna," "The Enigma of Carpaccio's *Glory of St. Ursula*," and "A Carpacciesque Madonna in Berlin." Like all Mr. Berenson's works, the book is distinguished by ripe knowledge, originality of thought, and clearness and vivacity of expression, and it constitutes an important contribution to the settlement of the authorship of various enigmatical fifteenth-century Italian pictures.

"Napoleon and the Artists," by Hamil Grant (Grant Richards, Ltd. 10s. 6d. net)

Mr. Hamil Grant's book is a compound of table talk, anecdote, and biography compiled from many sources, and is valuable as bringing within the compass of a single volume practically all the facts known concerning an interesting and little studied phase of Napoleon's complex character. The Emperor, in the ordinary sense of the word, cannot be classed as a connoisseur of the fine arts. He used them as an instrument of statecraft, and even as regards literature and the drama, the two branches of art of which he showed most intelligent appreciation, one feels that his views were largely coloured by his political convictions. Napoleon was always a prolific reader. Mr. Grant mentions that his library at St. Helena "contained somewhat fewer than 500 volumes," but this is a gross under-statement, for it only includes those works which ultimately found their way into the library of the Emperor of Austria. According to Mr. Norwood Young, Napoleon brought out with him to St. Helena 550 volumes from the Trianon Library and 38 from Malmaison. Even when stopping at Madeira on his way out, he wrote to the British Government for a further supply, and from time to time they sent out others at his request. The number of these may be gauged from the fact that on the Emperor's death the Government sold 1,827 books from his library as their property. He had other sources of supply. Lady Holland sent out five consignments, one of which contained 200 volumes, and she was by no means the only contributor. Altogether Napoleon must have accumulated several thousand volumes during the six years he lived on the island. Napoleon himself, in his more leisured youth, aspired to authorship, being responsible for two essays; while Mr. Grant also favours the idea that he was joint-author of a play, issued under the name of his collaborateur. This idea is countenanced by the strong interest the Emperor took in the drama. He was the friend of Talma, and not unfrequently favoured him with criticisms on his acting, many of which show considerable insight. But Napoleon's conception of the theatre was that of an engine of state, and the plays he favoured were those that agreed with his political views. The same predilection was visible in his treatment of painting and architecture. Mr. Grant is inclined to rail at his economical ideas regarding the latter, yet these cannot be held altogether unjustified, for the finances of France, suffering from the interruption of trade caused by a seemingly interminable war, were in a parlous state, and it was essential, from the Emperor's point of view, that he should make as much display with as little expense as possible. One feels a meed of gratitude towards him for diverting painters from their dreary representations of classical history to those of contemporary events. The inspiration may have been derived from a desire for self-glorification, but the effect was decidedly beneficial to French art. Nor were the prices paid by the Emperor to French artists illiberal when compared to those then ruling in England, a country where money was more plentiful than in France. Mr. Grant tells us that Napoleon was accustomed to pay £250 each for Imperial portraits, while David received £400 for one of Pius VII., and £4,800 for his Coronation and the Oath canvases. In 1806, two years after Napoleon's coronation, Lawrence, then the most fashionable portrait painter on this side of the Channel, raised his price for a whole-length from 120 guineas to 200 guineas. The Emperor appears to have had less appreciation for music than the other arts, but, pursuant to his policy for encouraging the arts, liberally subsidised the opera, while his personal relations to various of the singers affords food for some piquant anecdotes. Altogether Mr. Grant's book throws a new and not unfavourable light on the Emperor. It shows him indulging in a freedom of intercourse with writers and artists which contrasts favourably with the more formal relations maintained with them by other contemporary sovereigns, and if his taste for the arts was not of the highest, he at least made the attempt to intelligently comprehend them and assist their exponents.

"Church Ornaments and their Civil Antecedents," by J. Wickham Legg (Cambridge University Press 6s. net)

The antecedents of objects connected with regal, official, and religious ceremonies offer an interesting and comparatively little explored field to the researches of the archæologist. Almost invariably their present use has originated a wealth of misleading traditions concerning their origins, which it requires extended investigation and not a little moral courage to attempt to disperse, and this is especially the case as regards those articles which have become hallowed in the public by their association, during many generations, with religious worship. Dr. Legg, in his handbook dealing with church ornaments, brings substantial evidence to show that practically all the vestments of the Church, including such insignia as the bishop's crosier and ring, had their prototypes in the costumes and insignia of Roman civic officers. This may be displeasing to that school of thought which attempted to connect such objects with the Jewish ritual, but it at least gives them more appropriate antecedents than the opposing theory which found in Christian vestments the survival of those used in the worship of idols. Dr. Legg offers strong arguments and substantial authority in support of all his contentions, and the plates with which the book is illustrated show how, item by item, the priestly and episcopal vestments were anticipated in the costumes of the Roman civic authorities. Such an origin not only seems probable, but it appears difficult to suggest a more likely source. During the days of the persecutions the dignitaries of the Christian Church were in no wise distinguished from their fellows, and it would only be after the religion was officially recognised that it would be expedient for them to adopt outward symbols of their offices. It would be essential that these should be distinguished from the vestments of heathen priests, and the only other source from which they could borrow distinctive emblems would be from the Roman officials, and as the Christian Church became more firmly established as the official religion, so these attributes of civic rank would be multiplied. On one point alone one may venture to contest Dr. Legg's contentions, and that is when he states "that it is a hard matter to resist the opinion that a mediæval altar, in respect of its proportions, its coverings, its lights, and its books of gospels, owes something in some way" to the *abacus* of the *Præfectus Prætorio.* It is true that the proportions of an altar are similar to those of the *abacus*, and that the latter was covered with some textile fabric, on the centre of which was placed the *lex mandatorum*, with two lighted candles on either side. This offers a strong resemblance to some mediæval altars, which were similarly decked, with the book of gospels substituted for the *lex mandatorum*, but such resemblance is in all probability only fortuitous. The altar, it must be remembered, holds not only the most important place in Church ritual, but came into existence long before the reservation and consecration of special buildings for Christian worship. By the time the Roman authorities had become reconciled to Christianity, the earlier types of altar must have been well established, and subsequent modifications which have taken place have been largely dictated by the practice of depositing beneath the altar precious relics of saints, which it was necessary to house and secure in a fitting manner. This practice was in vogue before the cessation of the Roman persecutions, while one fancies that the custom of placing lighted candles on the altar was initiated at a much later date—too late, in fact, to have been influenced by the usages of Imperial Rome.

AVALSKTESVARA (BODHISATTVA)
NEPAULESE COPPER-GILT, NINTH–TENTH CENTURY A.D. FROM "BUDDHA AND THE GOSPEL OF BUDDHISM" (HARRAP)

"Buddha and the Gospel of Buddhism," by Ananda Coomaraswamy, D.Sc. (George E. Harrap & Co. 15s. net)

BUDDHISM is in many respects the most serious rival to Christianity. In some form or another it is the religion of nearly five hundred millions of people, while the teachings of its founder more nearly approach the lofty ideals of the New Testament than those adopted by any other non-Christian sect. Many of the legends which have come into being about the personality of Siddhatha Gautama, the originator of this wide-spreading and beneficent religion, curiously anticipate the New Testament narrative of the Incarnation; while the sacred Buddhist books have inspired and dominated the art of the Far East almost to the same degree as the Bible inspired the mediæval art of Europe. On these accounts it is essential that the Western student should possess at least a passing acquaintance with Buddhist doctrine and history, and one therefore heartily welcomes Dr. Ananda Coomaraswamy's important volume on *Buddha and the Gospel of Buddhism.* His treatment of the theme is both lucid and comprehensive, embracing the history of Buddha, in which the writer has carefully separated apocryphal legend from probable fact; an account of Buddhist doctrines, with their progress and development, and another dealing with contemporary and later systems; while he winds up with an interesting section devoted to Buddhist literature and art. The latter did not come into being until about a couple of hundred years after the death of the Buddha, the Buddhists only beginning to employ art for religious ends in the third and second centuries B.C. It was not a fresh development, but an adoption of the Indian current art of the period; hence the feeling of many of the early

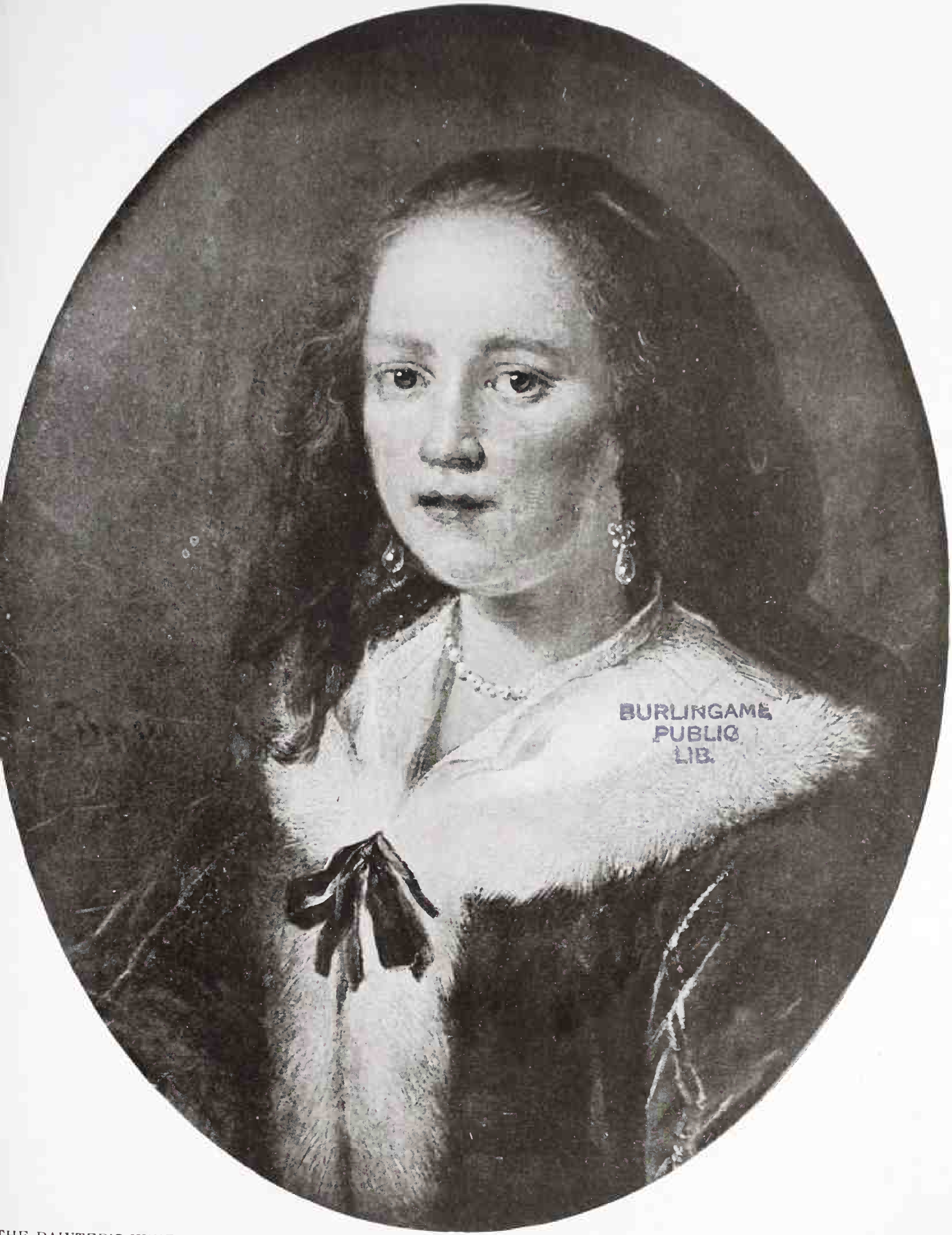
Buddhist sculptures is pagan rather than religious. In the early phases of the art it is the legends connected with Buddha rather than the representation of the master himself that formed the motifs of the sculptor, and it was not until the beginning of the Christian era that images of the "Blessed One" began to play a recognised part in official Buddhist art, and the Buddhist figure is introduced in narrative sculpture. The seated figure of Buddha conforms to three main types. In the first "the hands are crossed in the lap in what is known as *dhyāna mudrā*, 'the seal of meditation';" in the second "the right hand is moved forward across the right knee to touch the earth in what is known as the *bhumisparsa mudrā*, 'the seal of calling the earth to witness';" while in the third "the hands are shown raised above the chest in the position known as *dharmacakra mudrā*, 'the seal of turning the wheel of law.'" The types for standing figures are too numerous to be recapitulated. One is also compelled to pass over the distinctions between the figures of Buddha and those of ordinary Buddhist brothers, and account for the diffusion of Buddhist types of art from India to the neighbouring countries and their development in these. The different types are well illustrated by a series of reproductions of photographs from characteristic works, while the volume also gives evidence of the vitality of modern Indian art by a number of plates in colour from drawings by Mr. Abanindro Nāth Tagore, C. I. E., and Mr. Nanda Lāl Bose, which are distinguished for their mystic feeling and fine sense of colour.

"Bench Ends in English Churches," by J. Charles Cox, LL.D. (Humphrey Milford. 7s. 6d. net)

THE art of making erudite knowledge interesting is finely exemplified by the Rev. Dr. Cox in his *Bench Ends in English Churches*, one of the admirable series of books on Church art in England which are being produced under the general editorship of Mr. Francis Bond. The theme possesses a triple appeal—ecclesiastical, archæological, and artistic—and each of these heads is treated by Dr. Cox concisely and adequately. Regarding the origin of pews and benches, he has much quaint information with which to beguile the reader. The latter were the earlier—the initial step in a path of luxury which at one time led the Church to make invidious distinctions between the rich and poor, and almost to bar out the latter from the sacred edifice. "The early custom of the whole Catholic Church, so far as the congregation was concerned, was to stand, when not kneeling, during Divine service." This still remains the case in the Greek Church, but in the West, more especially in England, the aversion to seats gradually weakened. The Early English churches contained a few stone seats or bench-tables—a number of which are still in existence—attached to the base of the walls, which would suffice for the aged or infirm. Probably the first wooden church seats were those provided for the use of the priests or other clerks within the chancel during the choir offices. Then gradually the custom was introduced of supplying them for the congregation, which "possibly originated with the fixing of seats in chantrey parcloses or guild chapels," and thus the custom spread to the general body of the church. In the West of England more especially, a certain amount of general seating was provided for the congregation before the close of the thirteenth century. This habit soon became liable to abuses, for as early as 1287, at a Synod held at Exeter under Bishop Quivel, an ordinance was made directing attention to the grave scandals caused by two or more people claiming the same seat, and enacting that "no one from henceforth may claim a seat in church as his own; noble persons and patrons of churches only excepted." Dr. Cox traces the developments of these early seats into the closed-in pews, which, though introduced previous to the Reformation, became such an important feature in the Church in post-Reformation times, and which, despite numerous protests, remained in vogue until a comparatively recent date. In spite of destructive restorations, there are still many thousands of pre-Reformation benches in existence in churches in various parts of the country, the extreme Western Counties and East Anglia being especially well off. The ends or standards of the benches varied from austere plainness to ornate elaboration, the hundred and sixty examples which Dr. Cox illustrates furnishing an astonishing variety of designs and styles of wood-carving. The ornaments crowning the summits of these bench ends are technically known as "poppy heads," and the author brings strong evidence to show that this seemingly irrelevant name is in reality derived from the French *poupée*, "a child's doll," and was in vogue as early as the thirteenth century. The term "pew" is of equally ancient origin, though its limitation to a seated enclosure in church is comparatively modern. Pepys applies it to a theatre box, and it was commonly used in connection with other enclosures like sheep-folds. The most elaborately decorated pews belong to the Elizabethan and Jacobean periods, when some of the gorgeous canopied structures take high rank as artistic creations. Strivings after personal comfort were not unknown even in post-Reformation days, for Dr. Cox has discovered a fireplace in one of the pews belonging to this period; and later on protests against luxurious pew furniture were frequent. Not only were cushions, carpets and curtains, and locks and keys introduced, but even sofas. Pew-rents commenced at an early period, at first only a small fee being charged, which appears to have been gradually raised, until in the seventeenth century it appears to have become the main source of income of many of the chapels of ease. Similarly, as in former books dealing with ecclesiastical fittings, Dr. Cox gives what may be described as a census of old bench ends, taking the counties one by one and giving a list of churches containing noteworthy specimens, with details of the latter.

"Literary Rarities"

SUMPTUOUS bindings are a noteworthy feature in the catalogue of *Literary Rarities* issued by Mr. Charles J. Sawyer (23, Oxford Street), most of the items enumerated, when not cased in their original covers, being bound by leading exponents of the craft. Among the more



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THE PAINTER'S WIFE
BY GERARD DOU
In the National Gallery

[*Photo Mansell*

interesting items is a copy of the scarce first issue of the first Edinburgh edition of Burns's *Poems*, bound by Sangorski and Sutcliffe in a sumptuously jewelled cover of unique design. A set of rare first editions of John Keats, comprising the *Poems* of 1817, *Endymion*, and *Lamia, Isabella, The Eve of St. Agnes and other poems*, —all tall copies with half-titles—are finely bound by Zaehnsdorf in brown morocco extra; but what will appeal even more to collectors is a copy of the first edition of the *Poems* in the original boards, uncut, with paper label. Of Charles Dickens there are a number of interesting mementos, including the tall quill pen with which he wrote his last letter; a collection of thirteen intimate autograph letters to Thomas Milton, one of his closest friends; his own stage copy of the privately printed edition of Lytton's *Not so Bad as We Seem*, first produced by the members of the Guild of Literature and Art, under Dickens's management; a collected set of the cheap edition of his works which he gave to his godson, Alfred Charles, in 1851, with a charming autograph inscription written on the half-title of *Sketches by Boz*; and a number of choice copies of first editions of various of his books. Cruickshank is also well represented. There is a complete set of George Eliot's works in first editions; a good selection of English sporting books and kindred works with coloured illustrations; and a number of rare autographs and early and rare editions of other standard writers.

BENCH ENDS AT SEFTON, LANCS. FROM "BENCH ENDS IN ENGLISH CHURCHES" (HUMPHREY MILFORD)

"The Western Front." Drawings by Muirhead Bone. Part IV. ("Country Life" and George Newnes, Ltd. 2s. net)

THIS month Mr. Muirhead Bone is chiefly concerned with the rearmost line of "The Western Front—the British Munition Works," which are as much an integral part of it as the foremost trench. In his drawings of the various processes which the great guns have to undergo before they are ready to be shipped over the Channel, he gives a more impressive idea of the size and weight of these monsters than almost any previous artist. Among the most striking of the illustrations is *The Night Shift working on a Big Gun*, in which the huge mass of the mighty weapon, silhouetted against the light, dwarfs the workers engaged in perfecting it into little pygmies. Other good drawings in the same *métier* are *Mounting a Great Gun* and *The Giant Slotters*, while a dozen drawings exemplify scenes in or about the fighting line.

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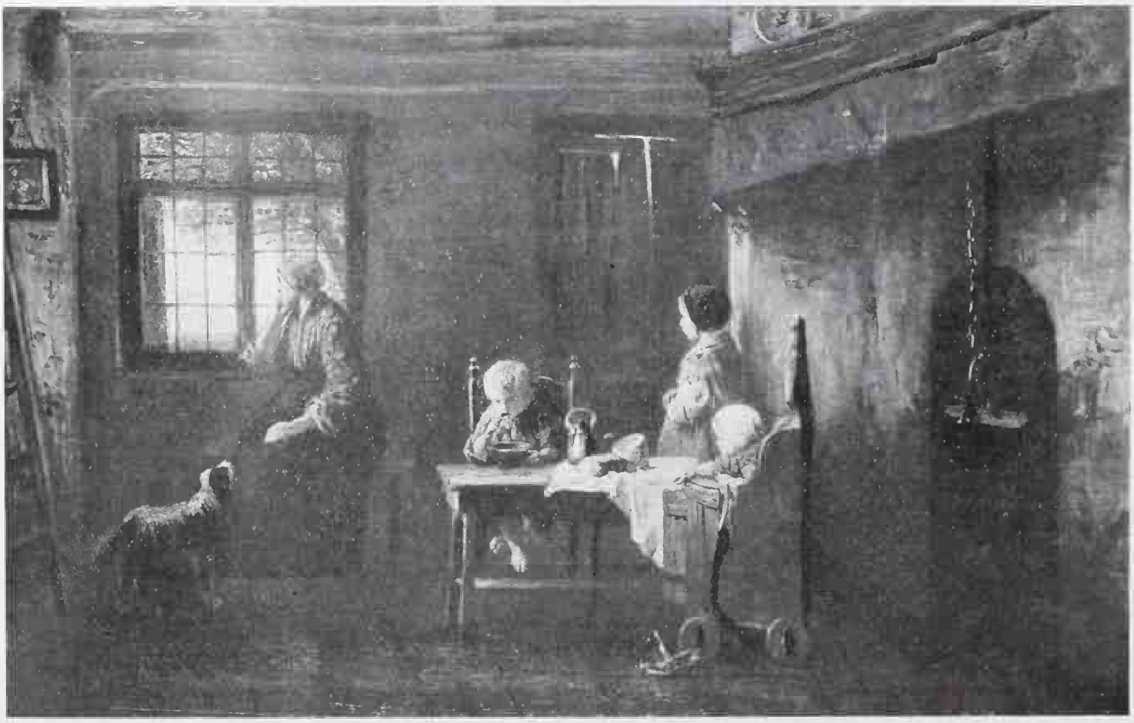
CURRENT ART NOTES

Royal Institute of Painters in Water-Colours

The one hundred and eighth exhibition of the Royal Institute of Painters in Water-Colours (Piccadilly)—the first held under the presidency of Mr. David Murray — is a decided improvement on its immediate predecessors. There is more variety and a stronger air of vitality in the display, while the presence of a number of important pieces of sculpture not only provides an additional attraction, but enhances the effect of the other exhibits, by doing away with that monotonous effect which drawings of a moderate size present when hung closely together in large unbroken masses. Mr. Murray's large *Derwentwater*, for once in a way, provides the long wall of the second gallery with a centre of sufficient size to harmonise with its proportions. It represents a vista of mountain and lake seen through the almost pallid atmosphere of a still and sultry summer's day. The blues and greens of the distance, blanched by the thermal haze, are repeated in more resonant tones in the foreground, where a few strong notes of red, brown, and white, furnished by some scattered groups of cattle, serve to focus and harmonise the composition. In this successful work Mr. Murray shows himself an exponent of the modern tradition by which the artist interprets nature through tone and colour, and in this respect the painting affords an interesting contrast to the group of drawings by the late president, Sir J. D. Linton, which hang opposite. Sir James was a mid-Victorian in feeling; he thought in form rather than in colour, and preferred to express detail with minute care rather than attain a broader and more true general effect by keeping it in greater subordination.

Among his most attractive works shown are some of



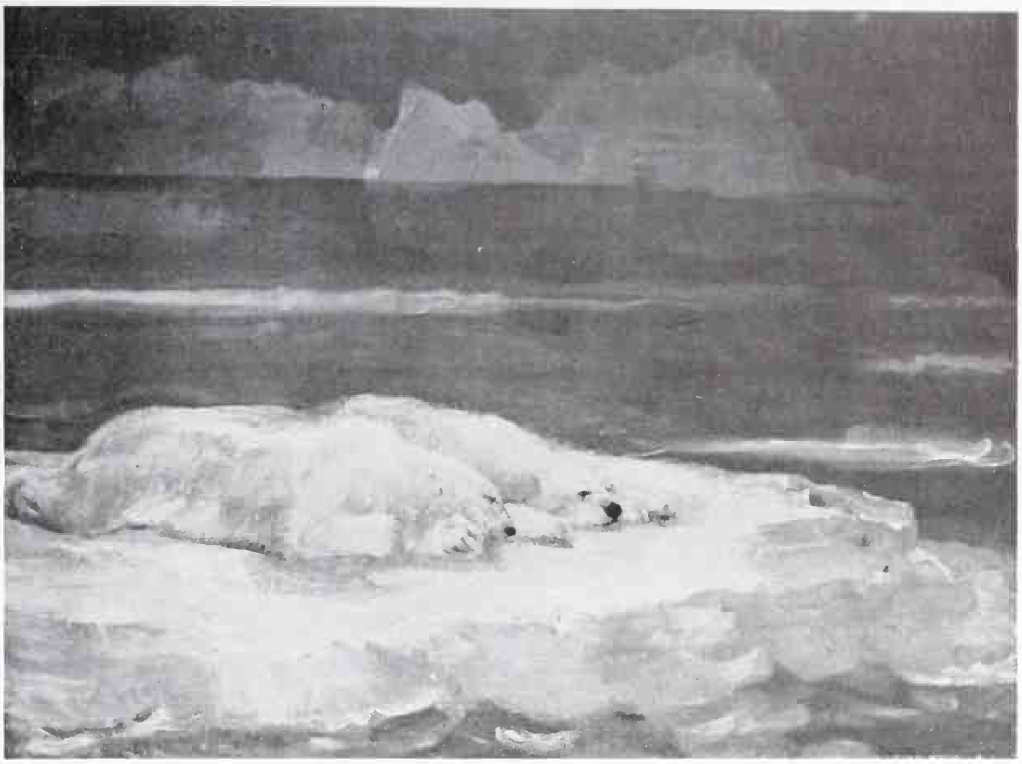
THE ANXIOUS FAMILY BY JOSEF ISRAELS BY PERMISSION OF MESSRS. WALLIS AND SON the single figure subjects, like the *Rosalind* lent by Their Majesties the King and Queen, the *Mary Queen of Scots* of Sir William Lever, and *A Knight in Armour* and *A Puritan* belonging to Mr. Alex. T. Hollingsworth, in each of which the high finish of the accessories help the richness of the pictorial effect without detracting from its unity. Equally elaborately wrought are four out of five of the contributions of Mr. Wynne Apperley, who in them successfully adapts the conventions of Botticelli's *Primavera* to twentieth-century feeling. The artist is most like his exemplar in *The Seven Nymphs*, a finely rhythmical figure composition in a setting embroidered with minutely wrought flowers and grasses. Mr. Apperley has not fallen into the pitfall of attempting to reproduce the Botticelli type of figure—that type which in the master's hands becomes endured with a subtle and haunting charm absent from the efforts of his imitators—but has used a less austere model, striving to express the sensuous delight of beautiful form and colour without investing it with any recondite significance. Another graceful and charmingly harmonised work by the same artist was his *Diana*, though in this the goddess appears endowed with no characteristic of divinity but her beauty. Near by it hangs Mr. Walter Langley's *Letter*, a typical example of his sincere and highly finished art. Sir Frank Short, deserting his usual mediums, is represented with three small water-colours, which are interesting as tentative experiments of a great black-and-white artist feeling his way in colour. Most engravers, when laying aside the burin for the brush, seek variety from monochrome in bright and positive hues, but Sir Frank, on the contrary, shows restraint. His two evening scenes on the Bure are subdued tonal harmonies, and the crisply painted *Langston Harbour* is a quiet and faithful transcript of a daylight scene unilluminated by strong sunshine. Mr. A. T. Nowell's *Pandora* introduced us to a classically draped figure set in an environment of statuary and marble, such as Alma Tadema often painted. Mr. Nowell's art is, however, more personal than that of the great Anglo-Dutch painter, and in the resonant blue of the draperies, accentuated by the contrast of the white sunlit stonework, he has struck an individual note, which makes the work interesting as a colour-scheme as well as for its finished technique and archæological detail. Mr. W. G. Collinwood's *Somewhere in Lancashire*, a pleasing and truthful transcript of snow-covered fells; *Near Mauves-sur-Loire*, by Mr. Tom Robertson, with its effective contrast of blue and gold; Mr. Hubert Coutts's breezy *Anglesey Common*, and Mr. Tatton Winter's atmospheric *Reigate Heath*, are among the best landscapes in the North Gallery, which also contains an interesting group of works by the late Mr. Arthur G. Bell, who had made effective use of the deep rich reds of old brick houses in a *Wet Day—Sandwich* and *Maids of Honour Row, Richmond*, two drawings noteworthy for their sincerity and good tone. A second memorial group, of seven drawings by the late W. Douglas Almond, form an important feature in the West Gallery. All of them represent French war-scenes. Touched in in a free and sketchy manner, but always carried to adequate completeness, these drawings are full of character and give an intimate and vivid idea of some aspects of French military life. Another French scene is Mr. Frank Spenlove-Spenlove's *Golden Hour*, a Corotesque scene, distinguished by sentiment and atmospheric feeling. Mr. John R. Reid remains staunchly English in his work, though his coloration has become more sombre, the bright reds and blues he formerly employed having given place to the dark greens of late summer foliage. His five examples are all a little monochromatic in their effect, but this is more than compensated for by their depth of tone and vigour of handling. A contrast to the austerity of Mr. Reid's work is afforded by Mr. Walter Tyndale's *Sunny Morning in Nice*, glowing with warm colour, and Mr. Fred Roe's little *Summer's Afternoon*, with its vivid contrasts of red and green; but the latter artist's most important work is his *Smoke of War*, showing a fur-coated officer taking a light from a stalwart Highlander's short clay pipe, just behind the firing-line. That the work is both anecdotal and topical does not detract from its merits, for the story is told without false sentiment and in good colour, the background of snow-covered landscape serving as a foil to the ruddy countenances of the two men and the warm tones of their khaki uniforms, while the faces are well characterised and the handling free and adequate. Another war subject is Mr. Charles Dixon's *Windy Corner—an Incident of the Jutland Battle*, in which a confused medley of warships are represented dealing death and destruction to one another at pistol-shot distance. The composition appears rather theatrical and is over-crowded and confused, so that one must prefer the greater truth and simplicity of the same artist's well-studied and strongly painted *Coming Sunshine*. A reminiscence of earlier fighting is given in Mr. Edgar Bundy's *To Sedgemoor*, which in point of technical mastery is one of the best drawings in the exhibition, but offends, as this artist's works are apt to offend, by its absence of repose. A similar failing mars Mr. J. Finnemore's well-drawn *Royalist*, in which the elaborate frippery of the cavalier's costume is far too obtrusive. In *On the Water* Mr. Charles W. Simpson gives another of his forceful renderings of ducks swimming, which combine naturalistic truth, broadly but sentiently expressed, with good decorative effect. Among the sculpture, Mr. W. R. Colton's *Marble Group*, which suffered from being placed too high, stood out as being one of the most imaginative and beautiful conceptions in the exhibition.

The Royal Society of British Artists

THE most noteworthy feature of the one hundred and forty-seventh exhibition of the Royal Society of British Artists (Suffolk Street) is the admirable work of the Hanging Committee. With fewer pictures than usual at their disposal, and these not generally of exceptional achievement, they have succeeded in investing the galleries with an appearance of interest and attraction rarely experienced in the most flourishing days of the society. It is only after a careful scrutiny of the individual works that one realises that the display is something under the average both in dimensions and quality. A few works of outstanding importance help to disguise this fact. Mr. Frank Brangwyn, the president, in his *Venetian Palace*, just misses attaining a noteworthy success. The picture is distinguished by its vigorous handling, fine colour, and impressive, if rather gloomy, atmosphere. What it lacks is concentration of interest, more especially in the foreground, where the bustling crowd of figures and the diffusion of light, shade, and colour bewilder and confuse the eye. Were this portion of the work simplified, it would gain both in unity and impressiveness. Mr. Leonard Richmond's fine landscape of *Exmoor* also suffers from diffusion of interest, though in this case it is caused, not by over-prodigality of detail, but by the absence of any centralising feature. The spacious, rain-laden sky and far-spreading landscape are superbly realised, but the foreground—a long, undulating ridge of moorland—is unworthy of such a noble setting, and presents no feature of sufficient importance to centralise the composition. A vivid rendering of *Moonlight*, patching with silver the white arch of a bridge crossing a stream, by the same artist, was one of the best impressionistic pictures in the exhibition. Mr. Fred F. Foottet's *Ludlow* belonged to the same class, but Mr. Foottet is far less concerned with nature, merely using it as a peg for some colour-scheme in which little attempt is made to suggest realism. The *Ludlow* showed the castle walls ensanguined by the glow of sunset, the bright crimsons being contrasted by some vivid notes of green foliage. Similar effects, though worked out in different hues, were shown in Mr. Foottet's renderings of *Chepstow*. They all indubitably displayed a feeling for effective, if somewhat violent, chromatic harmony, but wanted more subtlety and refinement to be convincing. The *Durham Castle* of Mr. J. W. Schofield was also shown in the glow of a sunset, but in this the artist had been content to follow nature without exaggeration, and had given a quiet-toned transcript of the scene, marked by atmospheric feeling and repose. Mr. Hely Smith, in his *Lighters*, had adopted similar lines, and his rendering of sunlight falling on the Thames waters, without altogether disguising their muddiness and murkiness, was a closely studied piece of truth. A broadly handled sketch by Mr. A. Carruthers Gould adequately suggested the freshness and sunshine of a *Breezy Day*, while a vivid impression of the sun-flooded peaks of the *Dolomites of the Rosengarten* was given by Mr. C. A. Hunt. The portrait of *The late Richard Lloyd, Esq.*—the foster-father of the Prime Minister—by Mr. Christopher Williams, is a fine piece of character painting, the shrewd yet kindly personality of the sitter being happily set down on canvas. In this work the colour-scheme is restrained, but the artist has been equally successful in his management of the brighter hues presented in the gorgeous raiment of *An Indian Rajah*, while another good portrait is shown in the *James Peake, Esq.*, of Mr. Thos. M. Sheard. The *Kindlers* and *Sunset on Autumn Floods*, by Mr. Charles Ince, were both Corotesque in their feeling, but struck an original note in their refined and palpitating colour-harmonies, in which green and grey, intermingled with subtle notes of pink and gold, predominated. Work of this character is, unfortunately, rarely seen at its best in a public exhibition, where forcefulness and strong colour are required to make a picture stand out from its neighbours. Mr. John Muirhead's quiet and restful *Bruges from the Ostend Canal* suffers in this respect. Mr. F. E. Grone's *Harvest in the North of France*, if a little pale in tone, shows fresh, open-air feeling, while a trio of pastels by Mr. Francis Black were marked by good colour and free handling. Mr. Percy Lancaster has a clever study from life, entitled *The Crying Baby*, and a delicately treated costume drawing, *The Blue Fan;* while other works worthy of mention include Mr. Perceval Gaskell's *Harlech Castle*, Mr. J. Littlejohn's *Farmyard Scene*, and *A Hampshire Cornfield*, by Mr. Vivian Rolt. In the case of miniatures, Mr. Joshua Smith is represented by a couple of attractive and highly finished portraits, and a well-drawn and graceful semi-draped classical figure subject, entitled *Grief;* while the sculpture is rendered decidedly more interesting than usual by the inclusion of several examples by M. Rodin, none of which, however, are on view for the first time in London.

The Russian Red Cross

For many years past Russia has presented the anomaly of a country possessing a natural art and literature characterised by singular freedom, originality and virility, yet living under political institutions both inept and archaic. It was as though the nation, which had obtained man's statue and intellect, was still trammelled with a child's leading-strings; and modern Russian history largely resolves itself into the struggles of the people to discard these infantile trappings and establish political institutions to accord with their freedom of thought and the maturity of their social ideals. The revolution has finally effected these ends, and left the great, peace-loving Russian nation free to work out its own destiny, untainted by that desire for aggrandisement and lust of conquest which too frequently animated the policy of its rulers in former eras. The Russian exhibition, brought together by Lady Muriel Paget and her committee at the Grafton Gallery, is of cardinal topical interest as illustrating the intellectual forces which prepared the way for the revolution, and will guide its future development. The art, literature, and social life of the country are epitomised in the collection, in which both modern and retrospective work is well represented. Owing to the contents of the exhibition being only very partially assembled at the time of writing, it is not possible to give more than a brief mention of a few of the exhibits. The section devoted to costumes, jewellery, and *objets d'art*, organised by Countess Torby, Baroness d'Erlanger, and Lady Juliet Duff, contains a large number of interesting items, among them being a Tula steel casket (*circa* 1140-1160) with appliqué ornaments of gold and silver on the chased steel body, which has been lent by Colonel C. E. de la Poer Beresford, who is also owner of a picturesque brass water-bottle studded with turquoises, and some old silver snuff-boxes. Other snuff-



THE COLD NORTH BY J. M. SWAN BY PERMISSION OF MESSRS. WALLIS AND SON [COPYRIGHT RESERVED]

boxes, in various precious materials, are the property of Baron Dimsdale, who is represented by some interesting examples, including a miniature of Catherine II. of Russia, set with diamonds and mounted as a pendant. Exhibits in this section also include an enamelled punch-bowl—a very fine specimen of Moscow work—belonging to Lady Scott Moncrieff; an early eighteenth-century ivory casket, belonging to Lady Ottoline Morrell; and pictures and bronzes lent by Mrs. Pennington, Mrs. Newmarch, and Lady Primrose. In the literary section, which is under the direction of Dr. Hagberg Wright and Mr. Dewmarsh, an item which will attract a great deal of attention is a book (privately printed) by the notorious Rasputin, which is shown in company with an autograph letter by him; while the collection of *Lubochny*, the Russian equivalent to English chapbooks, which are generally used for imparting moral and educational instruction, are of much interest. Specimens of early printing include some specimen pages of the first Russian Bible and a copy of the earliest Russian dictionary, while there are numerous autographs, letters, and compositions of well-known authors and composers. A special section, under the directorship of Madame Wolkoff and Mrs. Birkbeck, has been devoted to ikons and examples of religious art, the well-known collections made by Mr. Birkbeck and Mr. Hugh Seebohn forming a substantial nucleus, which is strengthened by the inclusion of ikons, vestments, sacramental cups, etc., possessing special historical associations connected with former wars and religious persecutions. Another attractive section is given over to peasant industries. Considering that, owing to the difficulties of transit from Russia, the director, Lady Egerton, has had to gather her collection almost entirely from English sources, she has assembled a wonderfully representative display, which includes toys, homespuns, needlework, laces, and other articles wrought by peasants during the long winter days when agriculture is practically at a standstill. Other sections are devoted to music and drama, pictorial and decorative art, war photographs and trophies, Russian aircraft pictures, and the Anglo-Russian hospital.

The French Gallery

ONE of the most attractive displays of modern art that has been seen at the French Gallery (120, Pall Mall) has been gathered together by Messrs. Wallis and Son in aid of the French Red Cross. The exhibition comprises works of sterling merit by English, French, and Dutch artists from about the middle of the nineteenth century onwards. Among works by living artists, Mr. James Pryde's *Two Columns* at once attracts attention as one of the most forceful and original works he has produced. The columns, which give the work its title, form its principal feature, soaring up from the left foreground and giving an impression of immense and grandiose height. Another striking picture is Mr. D. Y. Cameron's *Peaks of Mamore*, with the harsh, jagged outlines of the rugged heights standing out boldly against a blue and white sky. Mr. J. Lavery is represented by two scenes in Morocco, effects of sunlight and shade, in which the semi-tropical glare suffuses the atmosphere with pallor. The patched sunshine falling through the thick green leafage of *The Pergola* makes this picture the more immediately effective, but the beautiful quality attained in the white dresses of *My Garden in Morocco* and the greater subtlety of its colour harmonies made it the greater artistic triumph. Even greater appreciation of tone values was shown in Whistler's *Nocturne, Chelsea Rags*, a work almost monochromatic in its treatment, yet full of suggestions of delicate and evasive colour. Another painting limited in its colour range, yet the more effective because of its restriction, was *The Cold North*, by J. M. Swan, with its powerful contrasts of different tones of blue and white, a fine expression of the chill and desolate loneliness of the Polar Regions, a couple of polar bears, their snake-like and sinewy forms telling out as dirty yellow against the lustrous whiteness of the ice-floes, giving animation and life to the scene. Of the Dutch pictures, *The Anxious Family*, a characteristic interior scene by J. Israels, was perhaps the most important. It is a story in paint rendered with great pictorial truth, the figures being finely characterised and the sentiment sincere and unaffected. Another fine work by the same artist was his tenderly coloured *Mending Nets*. Works by Harpignies, Daubigny, Maris, Troyon, a beautiful little Corot, and Sir W. Q. Orchardson's well-known *Gambler's Wife*, were among other noteworthy items in a most interesting exhibition.

Queen Anne's Gate

All lovers of art and archæology will sympathise with Mr. F. Gordon Roe's protest in *The Times* against the suggested demolition of Queen Anne's Gate in order to utilise the site for offices. Queen Anne's Gate was formerly Queen Square. It dates from 1705, a time when the influence of Wren had impressed English domestic architecture with a peculiar dignity and refinement, and these picturesque groups of old town houses, with their deep and elaborately carved door canopies, of a rare design, form an unique example of their period. Formerly the district boasted of a number of old houses, but modern buildings have superseded them, and Queen Anne's Gate now survives as a little oasis of beauty, hemmed in on three sides by uninteresting masses of bricks and mortar. The houses are also interesting for their historical associations. Both Milton and Jeremiah Bentham lived, not here, but in York Street, close by, the site of their houses being covered by the huge mass of Queen Anne's Mansions, perhaps the largest and ugliest block of flats in London. But Bentham owned No. 40, Queen Anne's Gate, then known as 1, Queen Square, and James Mill, father of John Stuart Mill, came to be his tenant in 1814, and it was here that Mill completed his *History of India*, published in 1818. Mill was succeeded by Sir John Bowring, first editor of the *Westminster Review*, which Bentham established.

It is said that Bentham's skeleton, clothed as in life, used to stand in the hall of the house, but that Lady Bowring objected to having such a gruesome memento of the great man, and it was removed to University College. Other residents of Queen Anne's Gate, before it was known by this title, were Peg Woffington; Charles Townley, who owned the famous collection of marbles in the British Museum; and Pye, the poet-laureate; while a more recent resident was Sir James Knowles, editor and founder of the *Nineteenth Century*. One would sooner that one of Wren's churches, or even a minor cathedral, was pulled down instead of this interesting group of houses, because while we still possess a large number of fine ecclesiastical buildings, nearly all the good examples of domestic town architecture belonging to earlier eras have been improved out of existence. One hopes that Queen Anne's Gate may be spared, but unless the art-loving public take the matter up strongly, its fate will be sealed, and this charming old-world thoroughfare—the most interesting example of domestic urban architecture of the Queen Anne period that we possess—will be replaced by some huge block of offices, which may serve to keep the ugliness of Queen Anne's Mansions in countenance.

"Pictures and Pottery Decorations," by Phelan Gibb

Under another name one might better approve of the so-called pictures by Mr. Phelan Gibb. Generally speaking, they are no more pictorial than pieces of wallpaper, and the best of them are those in which the artist makes no attempt to express concrete form, but combines together a diaper of many colours into a harmonious piece of decoration. One could imagine that a room decorated by Mr. Gibb, while affording its occupant no incentive for intellectual gratification, would give refined, sensuous enjoyment. The artist's mastery of decorative effect was shown even better in the coloration of a number of pieces of pottery. These, in the jewel-like brilliance of their hues and their happy combination, recalled the spirit, if not the form, of some of the best types of decorated Oriental wares. The difference was in the patterning. In Oriental productions this is either suggested by natural forms, however conventionally expressed, or is geometrical in its inspiration. On the other hand, the majority of Mr. Gibb's patternings were composed of arbitrarily arranged masses of differently coloured paints, without form or suggestion, but invariably happy in their combination, and generally extremely rich in their effect. The only æsthetic criticism that one could urge would be that some of them were unrestful in their feeling. Perhaps the finest piece was No. 42, a large jug, in which the coloration was exceedingly brilliant and very well composed. Unfortunately the colours on none of the pieces shown had been actually fired; and while there appears to be no technical difficulties in the way of obtaining final results, fully equal to those shown in the examples on view, one will have to see the finished works before one can be certain on this point. Should the results be satisfactory, Mr. Gibb may be congratulated on having introduced into pottery decoration an original motif which may enable us to produce wares wholly modern in feeling, yet rivalling in their possibilities of gorgeous colour the best productions of Oriental art.

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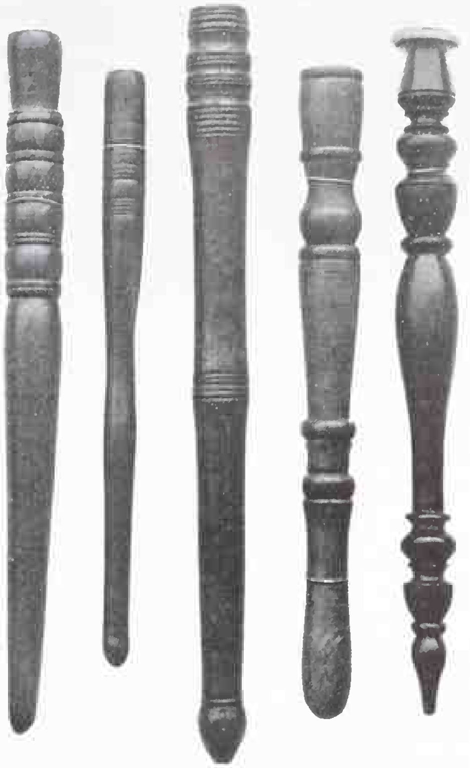
Furniture.

Harford, Clockmaker.—B718 (Porthcawl).—Britten mentions a lantern clock inscribed, "John Harford in Bath, 1658." Is this the name you are trying to trace?

Table.—B720 (Cheltenham).—Notwithstanding the measurements, we should consider this piece of furniture to be a converted side-table of a not unusual design. Judging from the photograph, it appears to be of mid-seventeenth-century style. We have not space to enter exhaustively into your other questions in this column, but we may observe briefly that we should not attach any special significance to the mask and foliated carvings.



FIVE KNITTING SHEATHS

Miscellaneous.

Pewterers.—B716 (Pembroke).—The following names occur in the List of Freemen of the Company of Pewterers:—John Reeve, who took up livery, 19th March, 1818, was one of the three of that name, who were all admitted during the nineteenth century. Lawrence Dyer took up livery, 6th August, 1668; became Steward, 1711; and Renter Warden, 1726, 1728. Edward Ubly took up livery, 24th March, 1727.

Coins.—B721 (Perth).—We suspect that your coins were issued at Kandahar under the Persian rule, but cannot be sure without an inspection. Consult *Modern Copper Coins of the Muhammadan States*, by W. H. Valentine (London: Spink & Son, 1911).

Knitting Sheaths.—B729 (Isleworth).—The illustration shows five knitting sheaths, spindle-shaped and turned on the lathe. All, except that on the extreme right, date from quite early in the nineteenth century. The other is of rather later period, and has an ivory cap. You should read the article on page 41, vol. xxv., where several varieties are reproduced.

Painters and Paintings.

Candlelight Scene.—B702 (Carperby).—It is quite impossible to say the most likely author of your picture from the sketch alone. It seems to us very unlikely that the "signature" has any connection with George Romney. More we cannot say without an inspection of the canvas itself. Refer to *Romney*, by A. B. Chamberlain (Methuen, 12s. 6d. net).

"The Grand Turk."—B710 (Teignmouth).—We believe that the picture to which you refer is identical with that known as *The Grand Turk giving a Concert to his Mistress*, by Charles André van Loo (1705-1765), which is in the Wallace Collection. The canvas measures 28⅜ in. by 35 in., and is signed and dated 1737. It was exhibited at the Salon of 1737.

Portrait of a Lady.—B711 (Nice).—Portraits are frequently very difficult to identify, except when they represent notable personages. Those dating from about the beginning of the 19th century are only known locally, as a rule. Our Notes and Queries section has been the means of ascertaining the identity of many subjects, and we should think you might see if it would not settle the question of your portrait.

De Valery.—B727 (Edinburgh).—Very little is known about Caroline de Valery. The name occurs on a painting in the style of Greuze, which hangs in the Glasgow Gallery.

IMPORTANT NOTICE.

It is earnestly requested that all pictures and engravings may be removed from the frames before they are sent to us for examination, since the possibility of damage en route is always present. On no account should glass be included when packing.

THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT

SPECIAL NOTICE

Readers of The Connoisseur who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, 1, Duke Street, St. James's, London, S.W.1

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

ANSWERS TO CORRESPONDENTS

Robert Hynde.—The will of Robert Hynde, Goldsmith of Bristol, was dated 17 May 1476, and proved at Bristol, before John Baggott, Mayor, and William Wykeham, Sheriff, the 18 November 16 Edward IV. The following is an abstract:—To be buried in the Church of Holy Trinity, Bristol. To the Cathedral Church of Worcester, xii^{d}. To Robert Carewe, Rector of Holy Trinity aforesaid, xx^{s}. Other bequests of a like nature. Residue of goods to wife Elen, and children (not named). Edward Kyte and John Birde of Bristol, to be executors. A William Hynde died a few years earlier, his will being dated 27 February 1473, and proved by Robert Carewe, 11 August 1474; in it, besides charitable bequests, he leaves a horse to Daniel Sheldon. To John, son of his (testator's) son John, 10 marks of silver when 18. To Joan, sister of the said John, 10 marks when married. Also legacies to Joan, late of son John; John Swayn; and maid Edith. Half residue to wife Joan.

Robert Heath, Recorder of London.—Robert Heath was son of Robert Heath of Eatonbridge, and grandson of Robert Heath of Limpsfield, co. Surrey. The arms granted to him were—Arg. a cross eng. betw. twelve billets gu. *Crest*—A wolf's head erased per pale sa. and or, gorged with a coronet arg., in the mouth a broken lance ppr.

A.P.—The arms you describe were used by the family of Mobbs of Houghton, co. Norfolk, but the crest is different, though possibly it may be intended for the same.

Ayrey.—The following references from Musgrave's *Obituary* may possibly be of interest to you:—

John Airey, feather-dealer, Clerkenwell. *London Mag.* 9 March 1764.

Joseph Airey, receiver of excise at Newcastle. *Gent. Mag.* 2 Feb. 1749.

Thomas Airey, of Crowhall, near Newcastle. *Gent. Mag.* 19 October 1756.

Daniel Ayrey, Distiller, of Tooley St., 21 Feb. 1791. *Gent. Mag.* p. 280. *European Mag.* p. 239.

William Ayrey, Parliament St., the "very old acquaintance" of Mr. Garrick, 13-14 Dec. 1781. See his *Life*, Vol. II., p. 340. *Gent. Mag.* p. 595.

—— Ayrey, Tavern, Sackville St., 26 Dec. 1786. *Gent. Mag.* p. 1148.

Chancery Proceedings. — (*Continued*). — Some of the following Suits in Chancery may prove to be of great value to correspondents. Abstracts may be had, for a small fee, on application to the Genealogical Editor:—

Ailiff *v.* Filmer, Knt.
Ailiff *v.* Perkins.
Ailiff *v.* Fanshaw.
Allen *v.* Bulkley.
Allen *v.* Wynn.
Alford *v.* Tucker.
Austen *v.* Savage.
Atkinson *v.* Blackaller.
Agard *v.* Rudgley.
Ap Robert *v.* Vaughan.
Aldrich *v.* Marshall.
Aston, Lord, *v.* Bold.
Attorney-General *v.* Craddocke.
Atkinson *v.* Jackson.
Arnold *v.* Hollonby.
Auste *v.* Lowe.
Adderley *v.* Jolly.
Allington *v.* Lawley.
Allexander *v.* Allexander.
Ayliffe *v.* Erneley.
Ap William Pue *v.* Wood.
Amherst *v.* Underwood.
Aistropp *v.* Aistropp.
Austin *v.* Wilse.
Allen *v.* Bowman.
Alfrey *v.* Sawyer.
Andrews *v.* Skinner.
Anwill *v.* Ellis.
Ap David *v.* Holland.
Alston *v.* Harper.
Arkenstull *v.* Livesey, Bart.
Atwood *v.* Hayes.
Allen *v.* Allen.
Ashmore *v.* Bristowe.
Alleigh *v.* Bonwicke.
Angell *v.* Knatchbull.
Adderley *v.* Doubleday.
Aston *v.* Barrett.
Arnold *v.* Ball.
Aldersey *v.* Streete.
Archley *v.* Taylor.
Adams als. Edwards *v.* Edwards.
Ardarne *v.* Houghton.
Atkins *v.* Atkins.
Alsopp *v.* Bagshawe.
Allen *v.* Bramhall.
Alston *v.* Storer.
Alston *v.* Alston.
Adams *v.* Vanlore, Lady.
Aldersey *v.* Aldersey.
Atkins *v.* Brocas.
Apleford *v.* Gifford.
Andrewes *v.* Marsh.
Abdy *v.* Wych.
Andrews *v.* Rich.
Aprice *v.* Flower.
Arrundell *v.* Lapp.
Avent *v.* Gildon.
Andrews *v.* Boyes.
Ashford *v.* Speake.
Armiger *v.* Warner.
Arandall *v.* Lloyd.
Arnold *v.* Fowke.
Avis *v.* Splatt.
Anthony *v.* Lynton.
Apleton *v.* Burrell.
Ashfield *v.* Darrell.
Allington *v.* Newby.
Andrewes *v.* Maddison.
Andrewes *v.* Maddison.
Atwood *v.* Shewell.
Atwood *v.* Shewell.
Ady *v.* Stone.
Andrewes *v.* Barker.
Archdale *v.* Lownes.
Acton v. Hony.
Aynesworth *v.* Davis.
Adrian *v.* Greenwood.
Allen *v.* Chetmill.
Arney *v.* Morgan, Bt.

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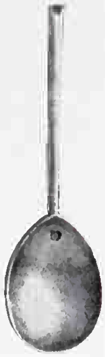

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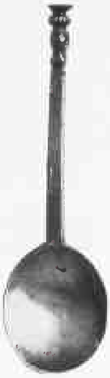

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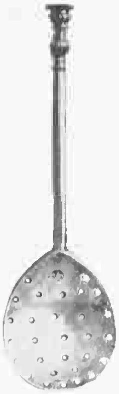

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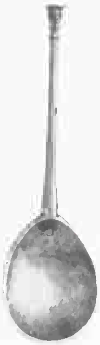

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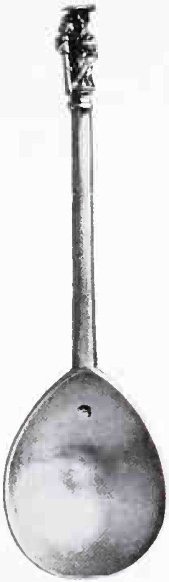

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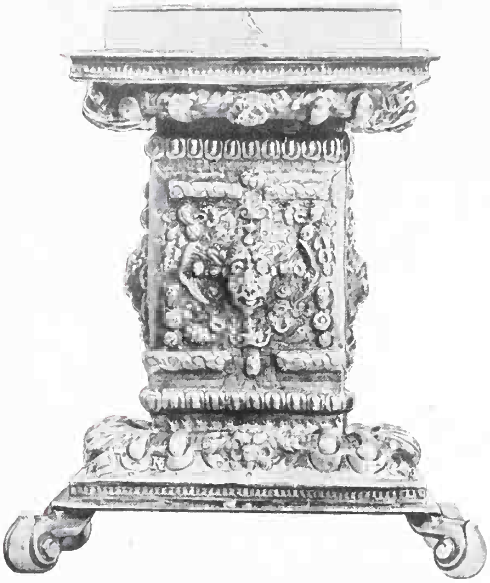

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MAKER'S MARK BUNCH OF GRAPES.
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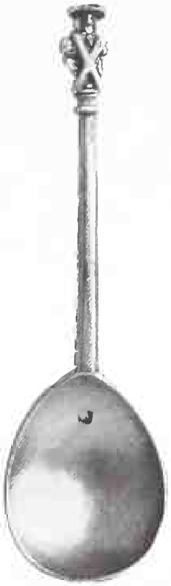

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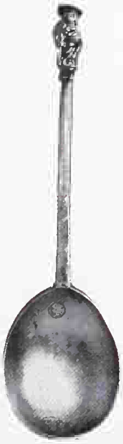

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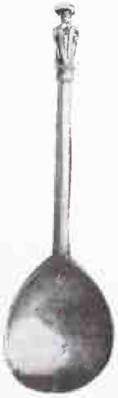

ST. JAMES THE GREATER. LONDON, 1591.
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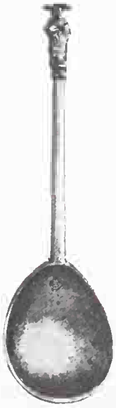

ST. PETER. EXETER, 1571.
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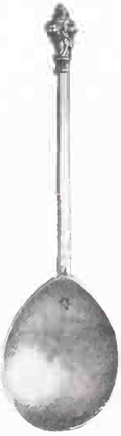

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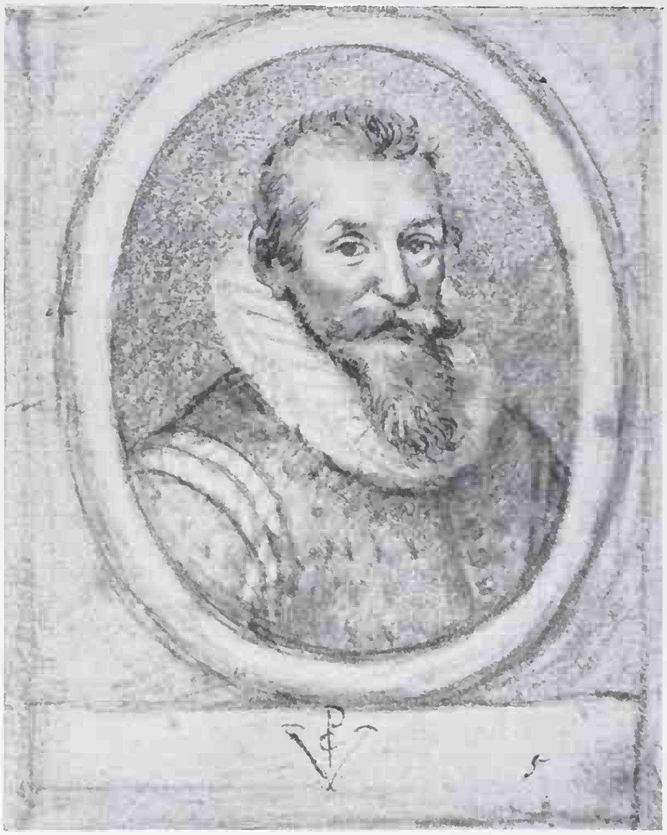

Crispin van de Passe. Portrait of a Nobleman. No. 28.

Berghem.(Nicholas), Haarlem, 1620-1683.

1.—Study of Sheep and Goat, with view of a Dutch town with church spire and windmills in the background. In red and black crayon. 6⅞ × 11½. **£4 4s.**

Burgmair School.

2.—Heraldic Design, with lion rampant on shield surmounted with vizor, on which is seated a grotesque animal crowned, supported by two female figures and acanthus leaves. On the top of the drawing is a merry-making scene, probably a wedding, with numerous small figures dancing, and musicians with horn and bagpipes. In pen and sepia. 12 × 8. **£3 3s.**

3.—Heraldic Design. Two full-length figures of knights in mediæval armour and slashed hose, feathered caps, and two-handled swords, each bearing flowing banners with lion rampant and supporting shield with similar device. In pen and ink, sepia and bistre. Signed in German at back of drawing. 11½ × 8½. **£5 10s.**

4.—Heraldic Design. A shield with four quarterings of lions and unicorns repeated, surmounted with open vizors crowned, one bearing a wing, the other the head and shoulders of a boar. At top is a drawing of figures, hawking with horse and dogs. In pen and ink and sepia wash. 12 × 8. **£3 3s.**

Dusart (Cornelis), Haarlem, 1660-1704.

5.—Peasant in high-crowned hat, with pipe in hand; half-length. In pen and wash, heightened in white on brownish paper. 7¾ × 6½. **£3 3s.**

Genoels (Abraham), Antwerp, 1640-1723.

6.—Hilly Landscape, with figures reclining on a rock. Pen and sepia wash. Signed and dated 1718. 4¼ × 6⅜. **£2 2s.**

Glauber (Jan), Utrecht, 1646-1726.

7.—Classical Landscape, with buildings, figures, sheep. In pen and sepia wash. 8 × 12. **£2 2s.**

Graff (Karl Anton), Dresden, 1774.

8.—Mountainous Landscape, with small building on hill-top. In pen and sepia wash. 8⅛ × 12¾. **£2 2s.**

Hollar (Wenceslaus), 1607-1677.

9.—Portrait of a Lady, with curling hair and black low-necked dress. In coloured crayons on grey paper. Dated Septemb., 1659. 8½ × 5¾. **£5 5s.**

Jordaens (Jakob), Antwerp, 1593-1678.

10.—Visit of Mercury (The). An interior with female figure and Mercury with his caduceus and broad-brimmed hat with wings, seated with his back to the spectator. In pen and red chalk. 5⅞ × 8. **£4 4s.**

Koning (D.), *circa* 1800.

11.—Dutchman and his Wife returning from Church, with bibles and charcoal pan. Canal and houses in the background. In gouache and colours. 9 × 7¾. **£5 5s.**

12.—Peasant and Country Woman of Zuidbeyeland dressed for visiting; landscape with hay-cart in background. In gouache and colours. 9 × 7¾. **£5 5s.**

13.—Dutch Egg-seller, conversing with man smoking, with landscape background. In gouache and colours. 9 × 7¾. **£5 5s.**

14.—Dutch Peasant with hare over his shoulder, and woman with basket on arm, on the road to Bois le Duc; town with church and windmills in distance. In gouache and colours. 9 × 7¼. **£5 5s.**

In the above four drawings all the figures are in the characteristic costume of the period.

Martin (Swedish Artist), *circa* 1800.

15.—Lady in Picture Hat, seated by window with harp and music; oval. Inscribed "Je suis assuré qu'il viens." In red and black crayon. 8¼ × 6¼. **£8 8s.**

Ostade (Adrian Van), Haarlem, 1610-1685.

16.—Interior with eleven figures drinking, smoking, and dancing. In pen and wash. A characteristic drawing. Signed. 4¾ × 7½. **£21.**

Potter (Paul), 1625-1654.

17.—Study of a Bull's Head. In crayon and colours. 5¾ × 3¾. **£6 6s.**

Rubens (Peter Paul), 1577-1640.

18.—Orpheus and Eurydice. Pluto on his throne with Proserpine by his side and the dog Cerberus at their feet, Orpheus with partly draped figure of Eurydice. In crayon. 8½ × 11¼. **£12 12s.**

Study for the picture in the Prado at Madrid. From the collection of Robert Low, Esq., with stamp.

19.—Prodigal Son (The). Interior of a large barn or shed in which are stabled horses and cows, with the usual utensils, etc. At the entrance a woman in red coat is feeding swine, at her side is the Prodigal Son; to the right is seen a landscape with trees, two mounted figures, etc. In red and black crayon. 13⅜ × 17⅝. **£16 16s.**

An important drawing, inscribed "Study for the Picture in the possession of Andrew Fountaine, Esq." The picture is now in the Antwerp Museum. An early work.

Saftleven (Herman), 1609-1685, pupil of Van Goyen.

20.—Canal Scene with buildings and lock. In pen, sepia and bistre. 6⅞ × 7¼. **£3 3s.**

Ulsen (H. Van), 1788.

21.—Winter Moonlight Scene, with figures and dog on the ice. In gouache and colours. Signed and dated at back. 5 × 5⅝. **£2 5s.**

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Van der Does (Simon), Amsterdam, 1653=1717.

22.—Landscape with old buildings, shepherd, cattle and sheep with goat. In crayon and wash. Signed. 7 × 9⅝. **£5 10**s.

Vandyck (Sir Anthony), 1599=1641.

23.—Duc D'Aremberg. Study for the Portrait in the Blenheim collection. Fine equestrian figure of man in armour, with flowing hair. Very broadly sketched in Indian ink, brush work, and sepia. 14¾ × 11½. **£18 18**s.

A fine example. From the Reveley Collection. With stamp.

Van Goyen (Jan), Leyden, 1596=1666.

24.—River Scene with ferryboat and figures; castle and buildings in background. In sepia and wash. 7 × 9¼. Signed, V. G. **£15 15**s.

With collector's name on back, dated 1827.

25.—River-side Farm Scene with cattle, and peasants milking and carrying milk in boats. In crayon. Signed, V. G. 7¾ × 12. A fine drawing. **£18 18**s.

26.—Landscape with tower, archway, and bridge over a small stream, with flock of birds in sky. In crayon and sepia wash. 8 × 12½. **£18 18**s.

A highly-finished drawing.

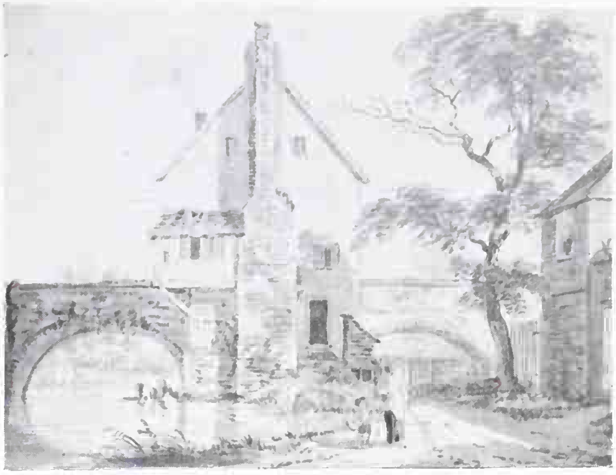
Van Musscher (Michael), Rotterdam, 1645=1705.

27.—Portrait of a Lady seated, with child on her lap. The lady is wearing closely fitted frilled cap and yellow striped dress with black front and apron; the child is in white dress with green sash, and wears fur-trimmed hat over a white cap. Oval, 11¼ × 9½. In coloured crayons. **£10 10**s.

Van de Passe (Crispin), b. 1560.

28.—Portrait of a Nobleman with beard and moustache, in frilled ruff and slashed coat; in small oval. Signed with monogram. 4½ × 3½. In crayon and colours. **£10 10**s.

From the Percy Collection. *See illustration.*



Paul Sandby, R.A. Old Bridge, Shrewsbury. No. 43.

Van de Velde (Jan), *circa* 1650.

29.—Mill beside a river, with an elevated landing-stage and hoist, with figures. In pen and bistre. 4⅞ × 6¾. **£3 3**s.

Van der Werff (Adrian), Rotterdam, 1659=1703.

30.—The Holy Family and St. Joseph looking with adoration at the Infant Christ lying down. Sepia pen drawing. 7 × 7¾. **£3 3**s.

From the Durnall Collection, with stamp.

DRAWINGS OF EARLY ENGLISH SCHOOL.

Cave (F.), 1840.

31.—Old Elizabethan House with ornamental chimneys, and famous old oak at Chenies, Hertfordshire. In pencil and crayon. 15¼ × 10⅞. Signed and dated. **£2 2**s.

Dayes (Ed.), 1763=1804.

32.—Landscape with ruined castle and tower covered with foliage, and small building adjoining; figures in foreground gathering sticks. 13½ × 19¾. In water-colour. **£4 4s.**

Fielding (Copley), 1787-1855.

33.—River Scene, with sailing barges and figures, with cloudy sky reflected in water. 6½ × 9⅞. In water-colour. **£6 10**s.

Gainsborough (Thos.), 1727=1788.

34.—Landscape with view of a church; undulating ground and trees in foreground. In crayon, slightly heightened in white, on greenish-grey paper. 7 × 8.

From the Hibbert Collection. **£7 7**s.

35.—Leafy Tree Study, in crayon heightened in white, on greenish-grey paper. 6 × 8¼. **£4 4**s.

From the Hibbert Collection.

Gill (G. R.), 1850.

36.—London.—View of the Castle Tavern, Kentish Town, with the tree planted by Lord Nelson; figures, &c. 9½ × 14. In water-colour. Signed. **£3.**

Goddard (J), *circa* 1810.

37.—London.—View of St. George's New Church. Camberwell, with figures and carriages of the period. 13¾ × 11⅞. In water-colour. Signed. **£4 4**s.

Harraden (R. B.), *circa* 1810.

38.—Cambridge. View of Pembroke College, with figures of undergraduates and two persons driving in a curricle. 7¾ × 12¼. In water-colour. **£4 4s.**

Signed. From Dr. Percy's collection.

Havell (W.), 1782-1857.

39.—London. View of River Lea with iron bridge. barges, and figures, near East India Docks. 10 × 17⅞. In water-colour. **£4 4s.**

Mulready (Wm., R.A.), Ireland, 1786=1863.

40.—Road scene with picturesque old cottage and figures. 9¾ × 7⅝. In pencil. **18s. 6d.**

Prout (Samuel), 1784-1852.

41.—Old Houses at Malines, Belgium. 12¾ × 9¼. In crayon, heightened in white on greyish paper. **£2 2s.**

Reinagle (R. R., R.A.), 1775-1862.

42.—Road scene with high bank and trees. In sepia and wash. Signed. 7¼ × 9¼. **£2 2s.**

Sandby (Paul, R.A.), 1725=1809.

43.—Old Bridge at Shrewsbury (The), with buildings and figures. 9 × 12. In water-colour. Signed. From the collection of Jas. Gandon, Architect. *See illustration.* **£5 10s.**

44.—Kent. View of Montreal, near Sevenoaks, the seat of Lord Amherst, who took Montreal in Canada in 1760 (with print of the same by W. Watts). 5⅛ × 7⅜. In water-colour. **£3 3s.**

45.—Plymouth. Distant View of Stonehouse from Stoke, with cottages and figures in the foreground. 7 × 10½. In water-colour. **£5 10s.**

46.—Landscape with high-banked road, figures and stream. 12¼ × 15⅜. Gouache drawing in colours. **£3 10s.**

Smart (D.), Contemporary.

47.—Edinburgh. View of St. Giles's Church, with numerous figures, etc. 7½ × 11. In water-colour. Signed. **£1 16s.**

Tomkins (C.), 1790.

48.—Tower of London, with view of the approach from the river, with figures, soldiers on guard, etc. In water-colour. Signed and dated. 6 × 9. **£4 10s.**

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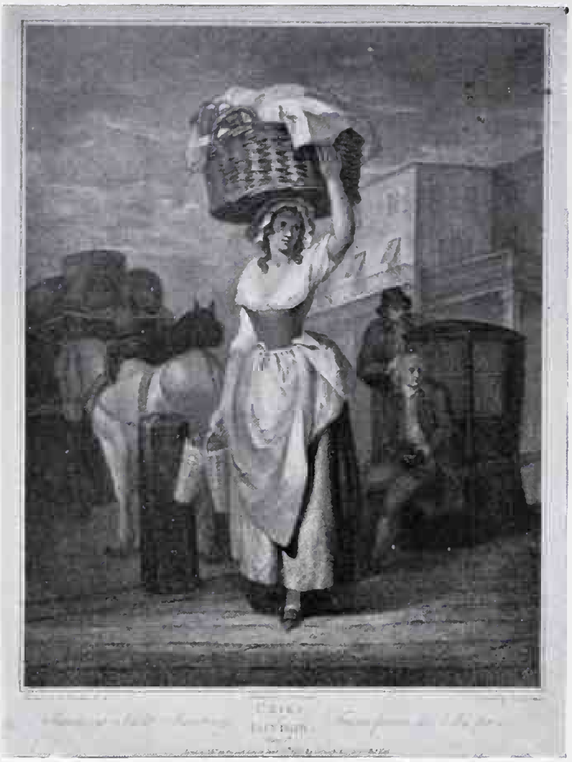

Cries of London—"Strawberries." No. 52.

49.—**Return from Market**. Charming rural scene, with two pretty young women in wagon and other figures at an inn door. Mezzotint. 17¼ × 21¾. Geo. Morland—J. R. Smith, 1801. **£18 18s.**

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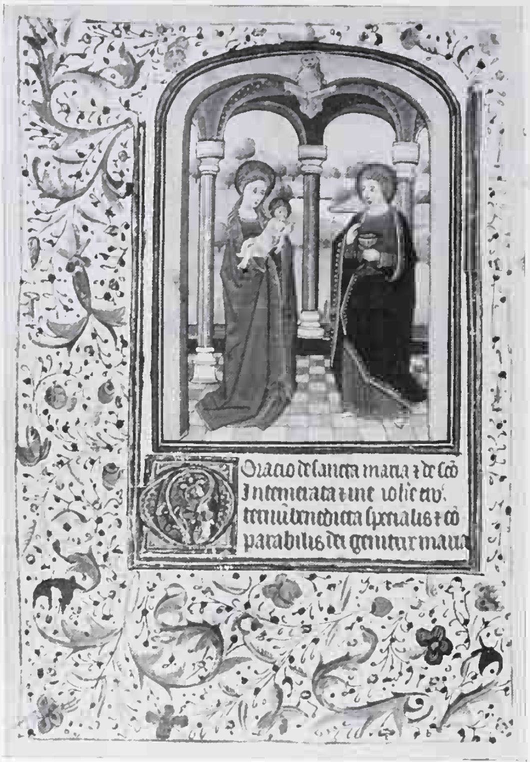

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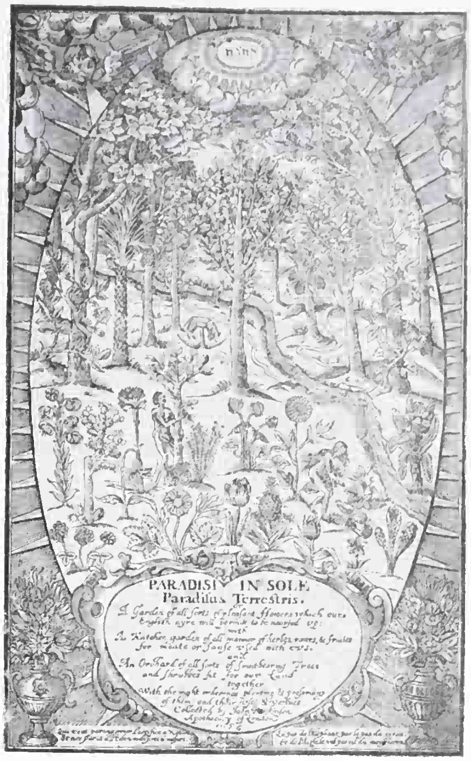
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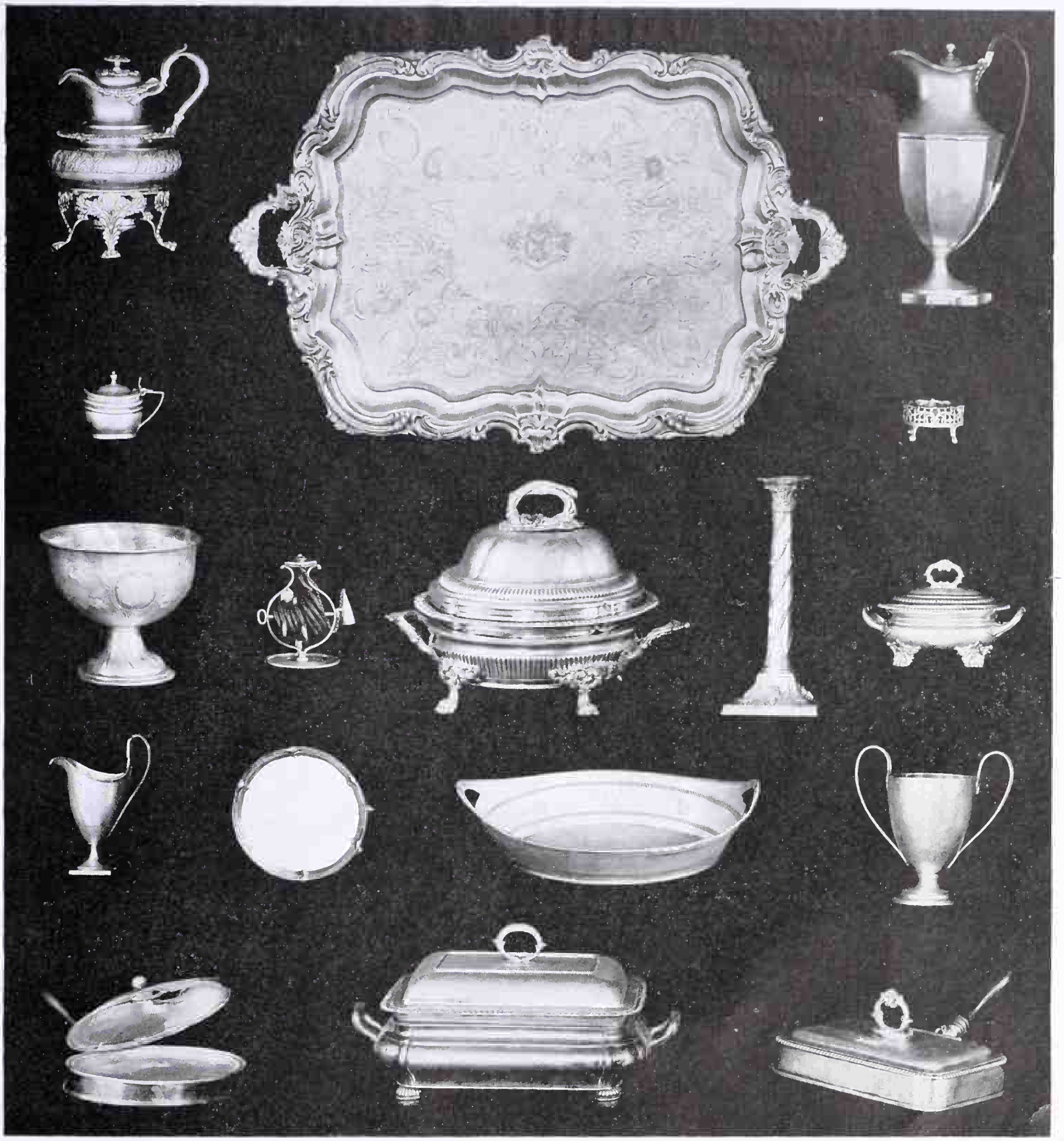

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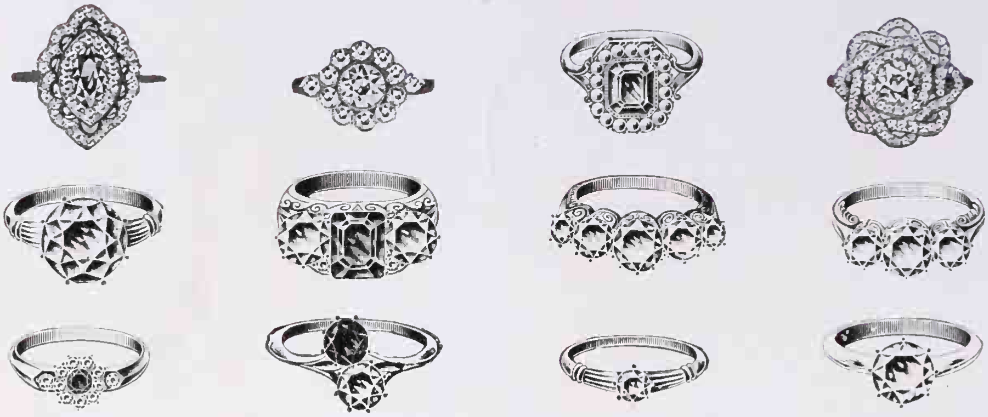

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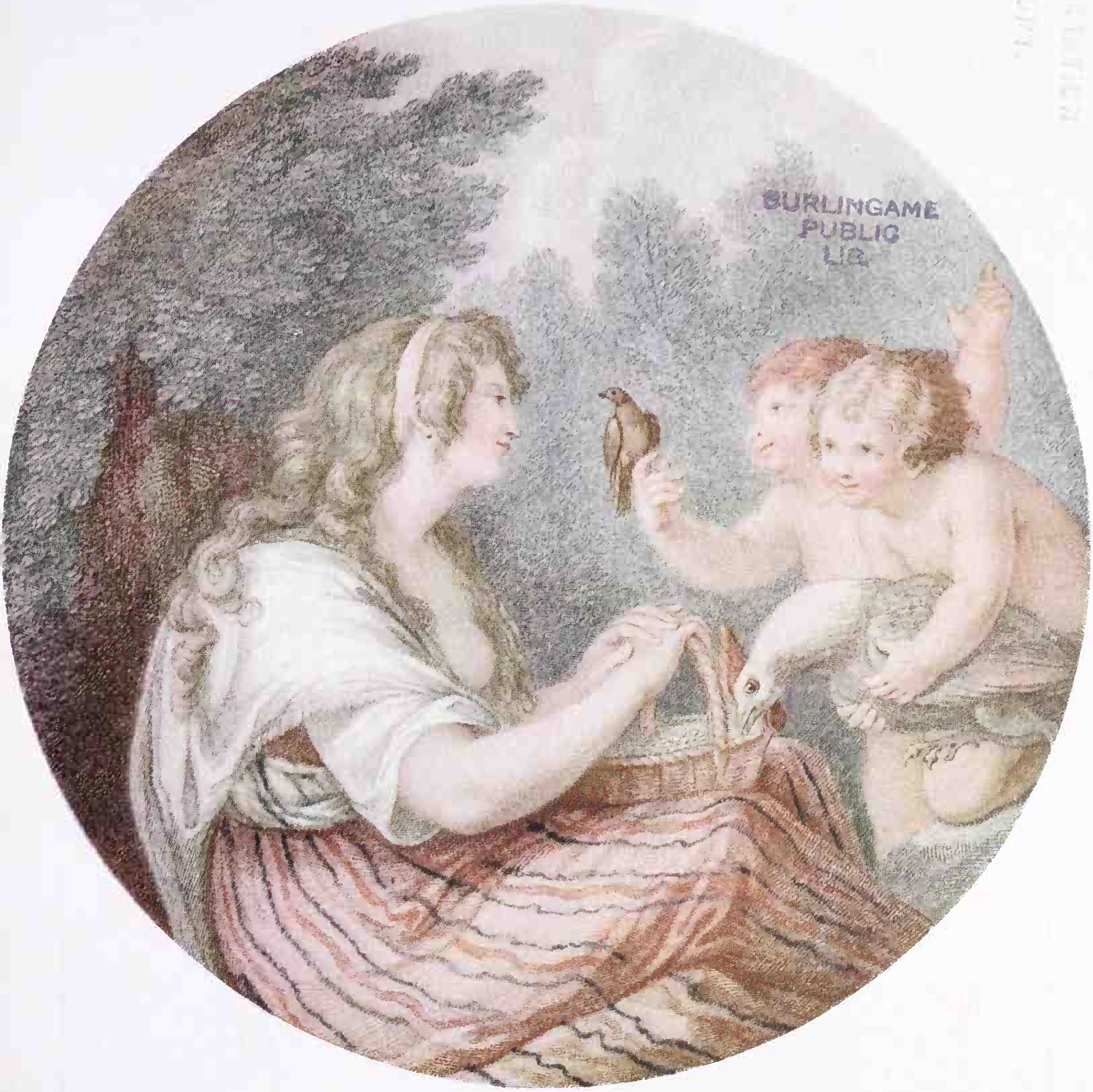

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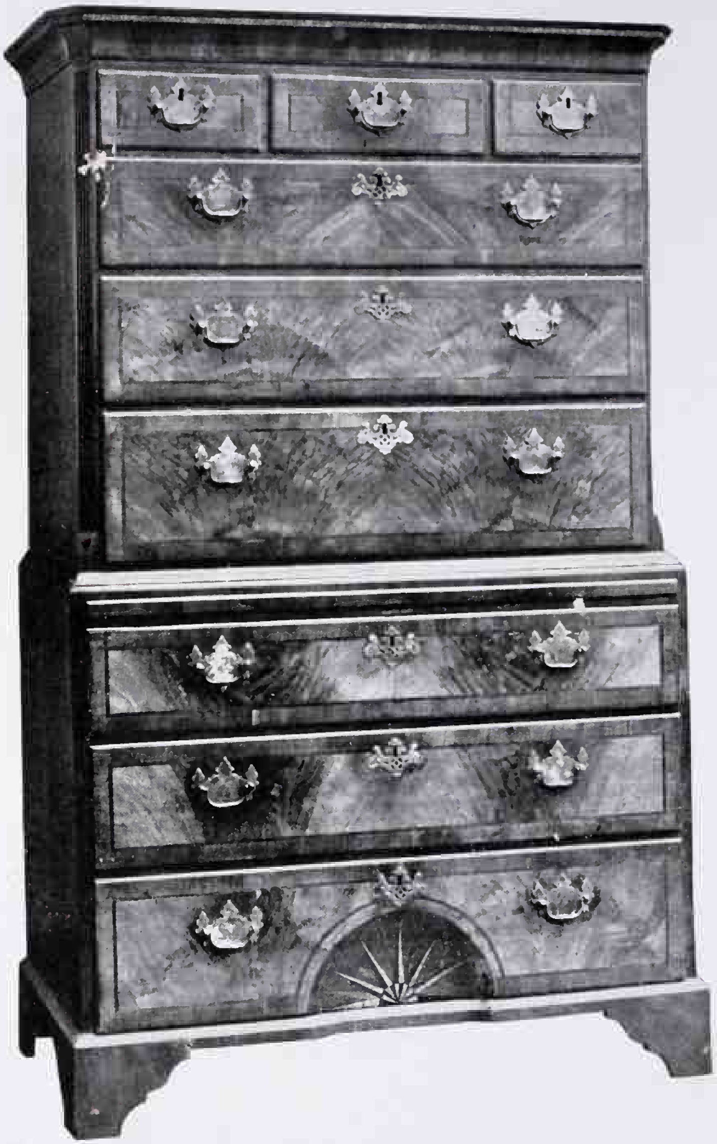

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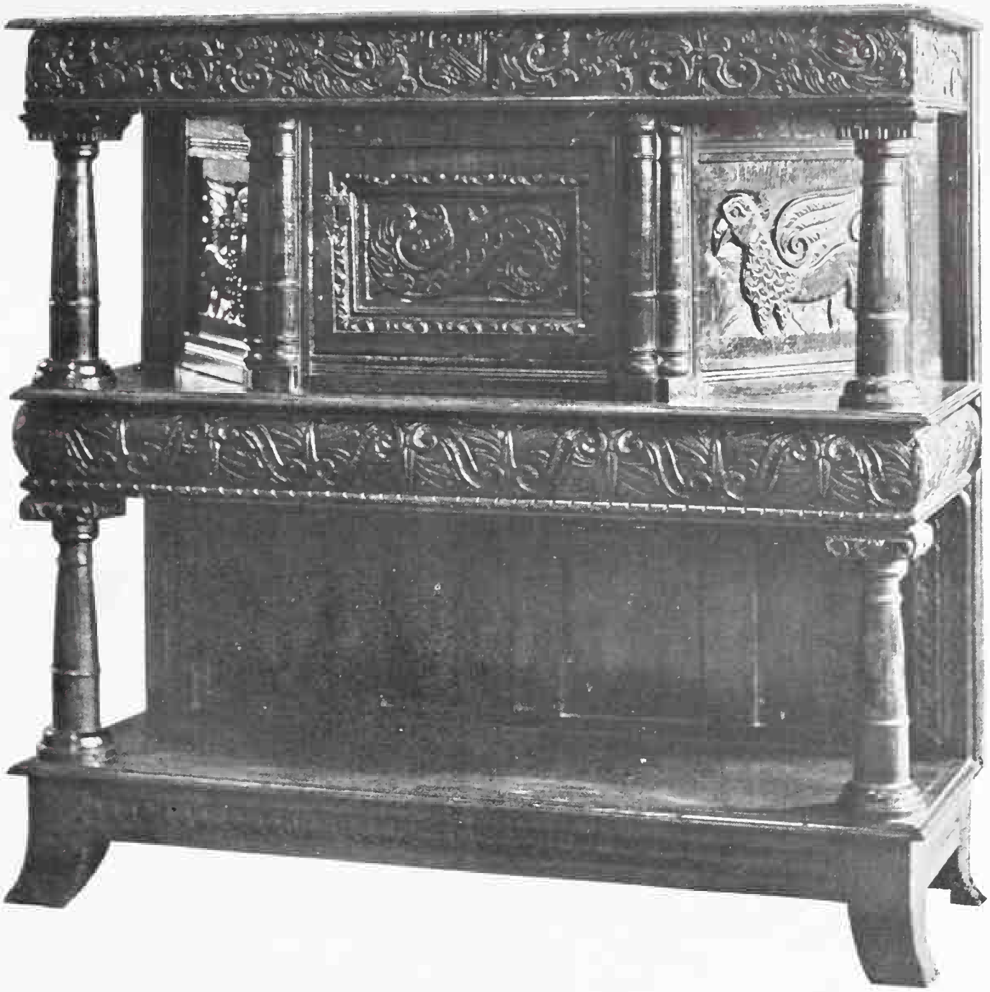

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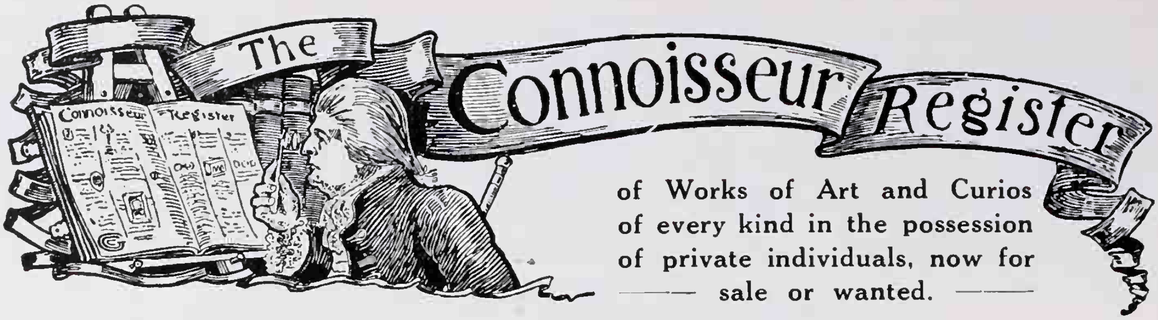

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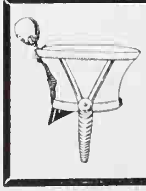

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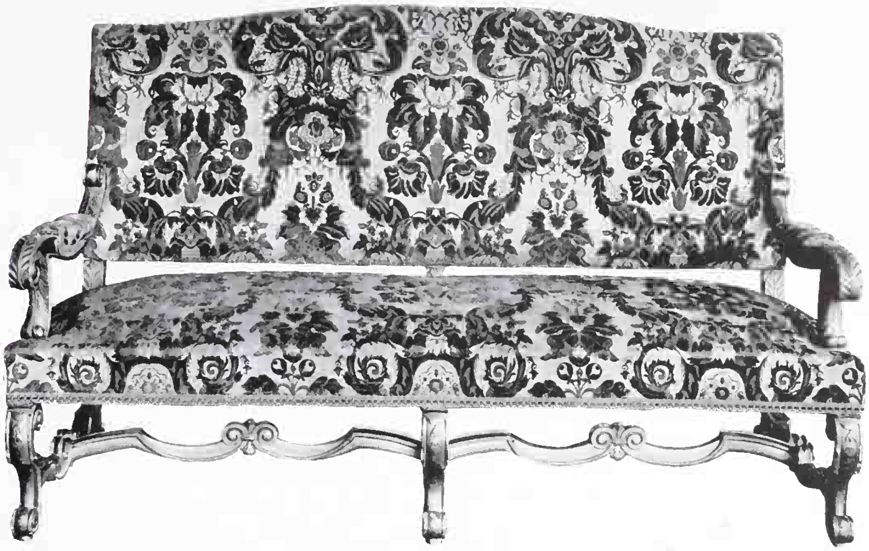

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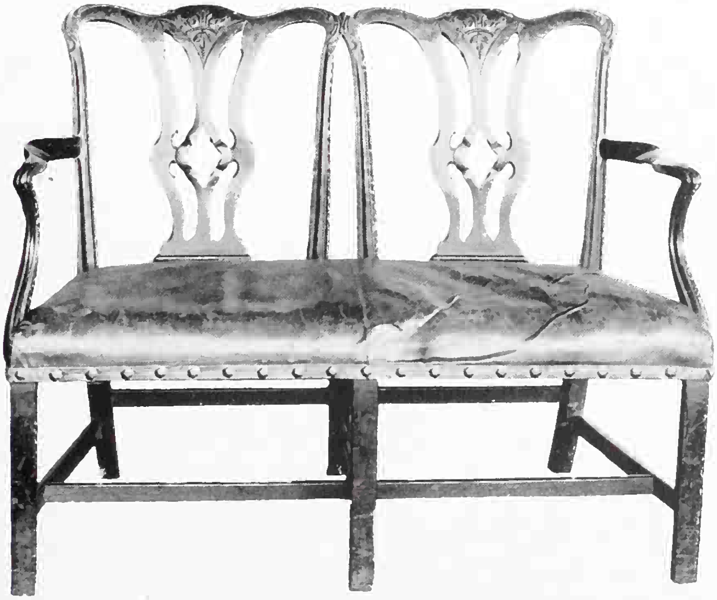

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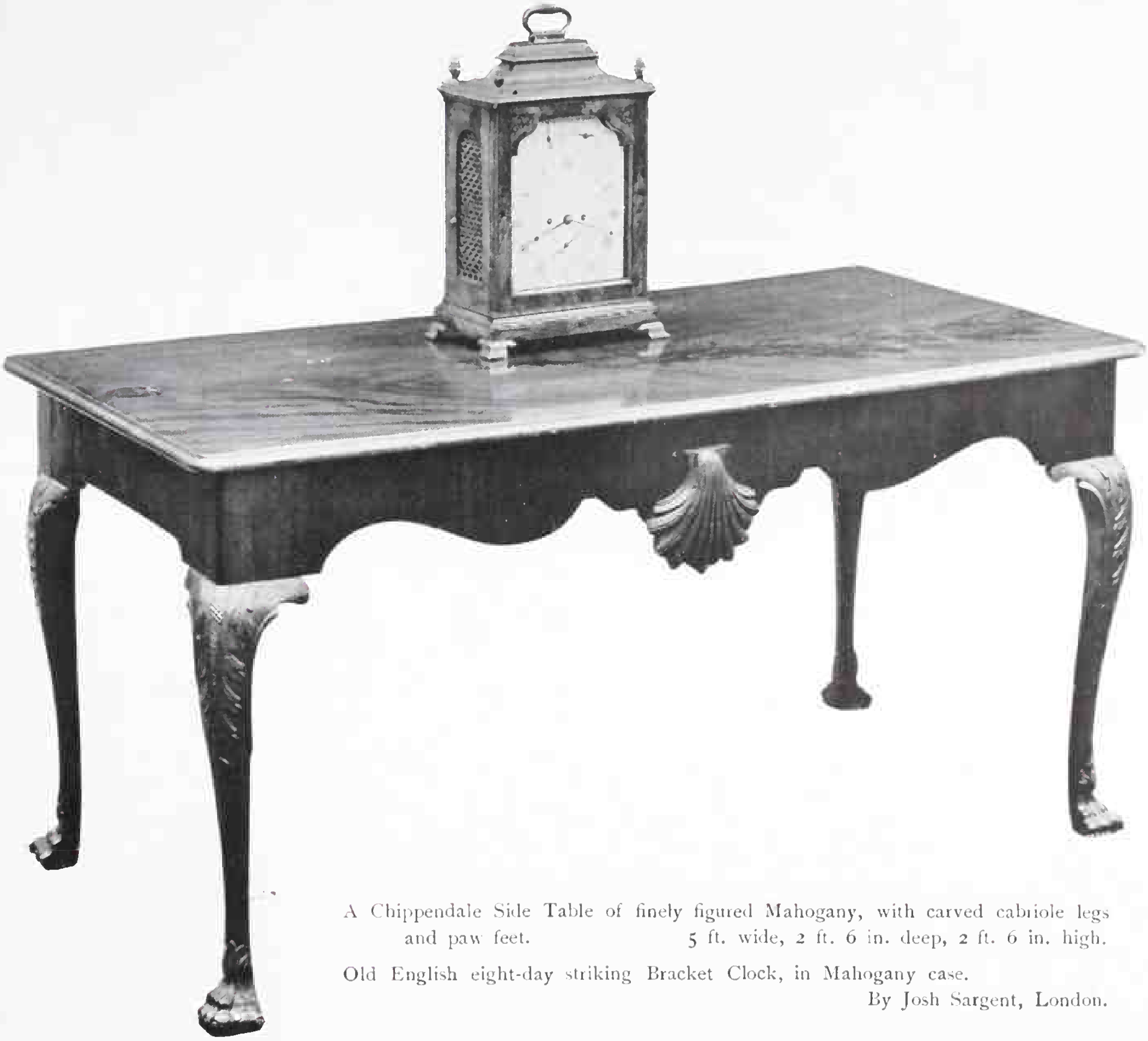

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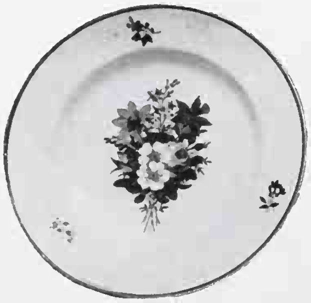

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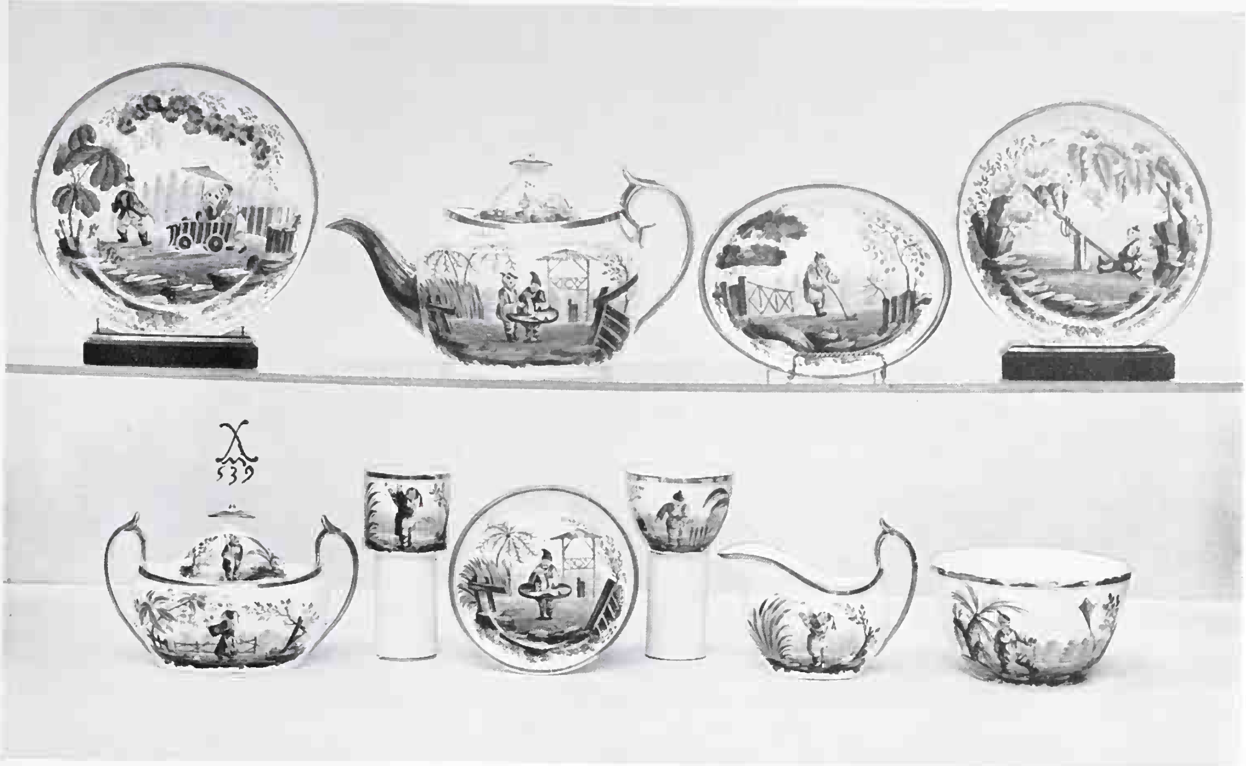

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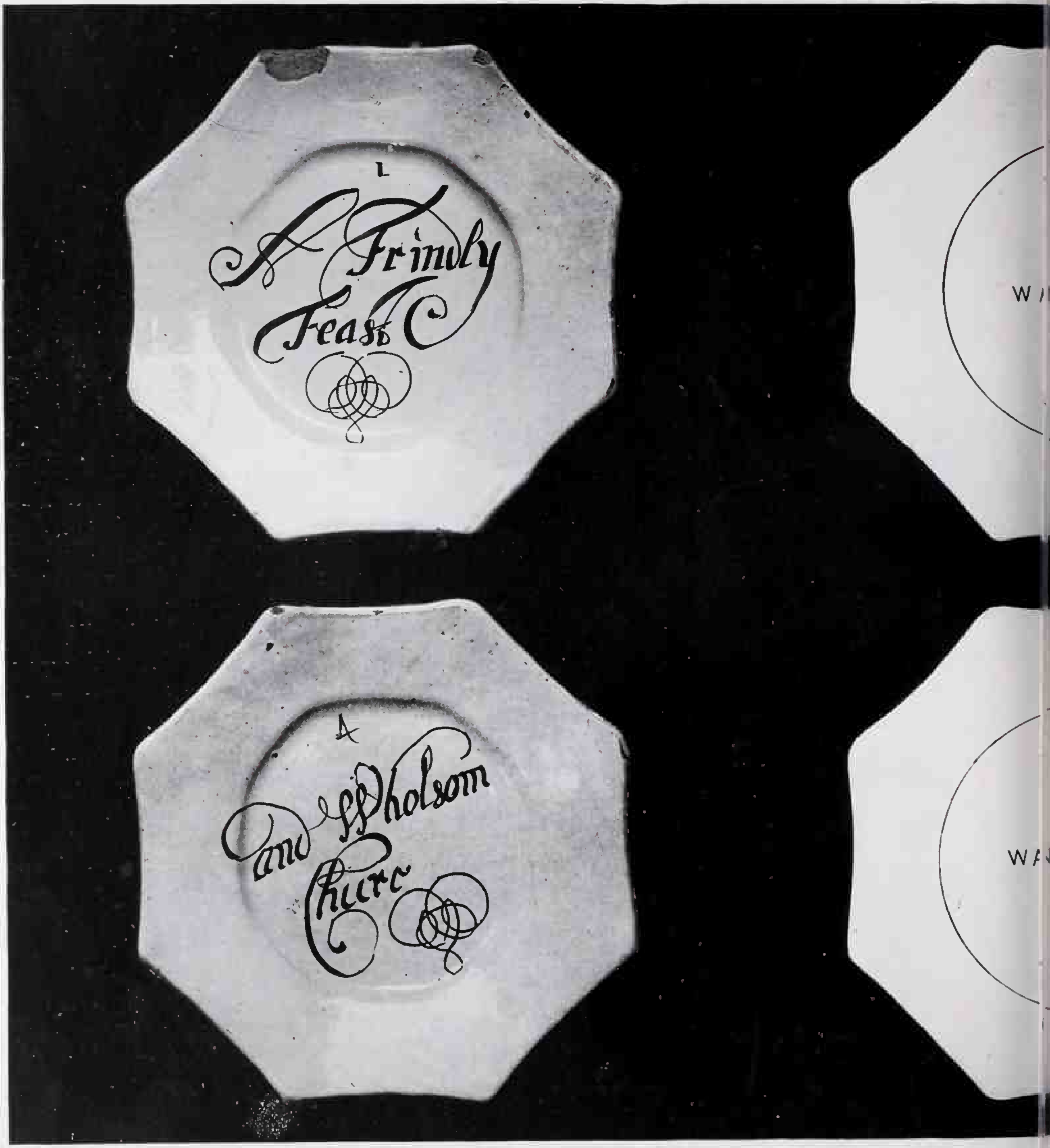
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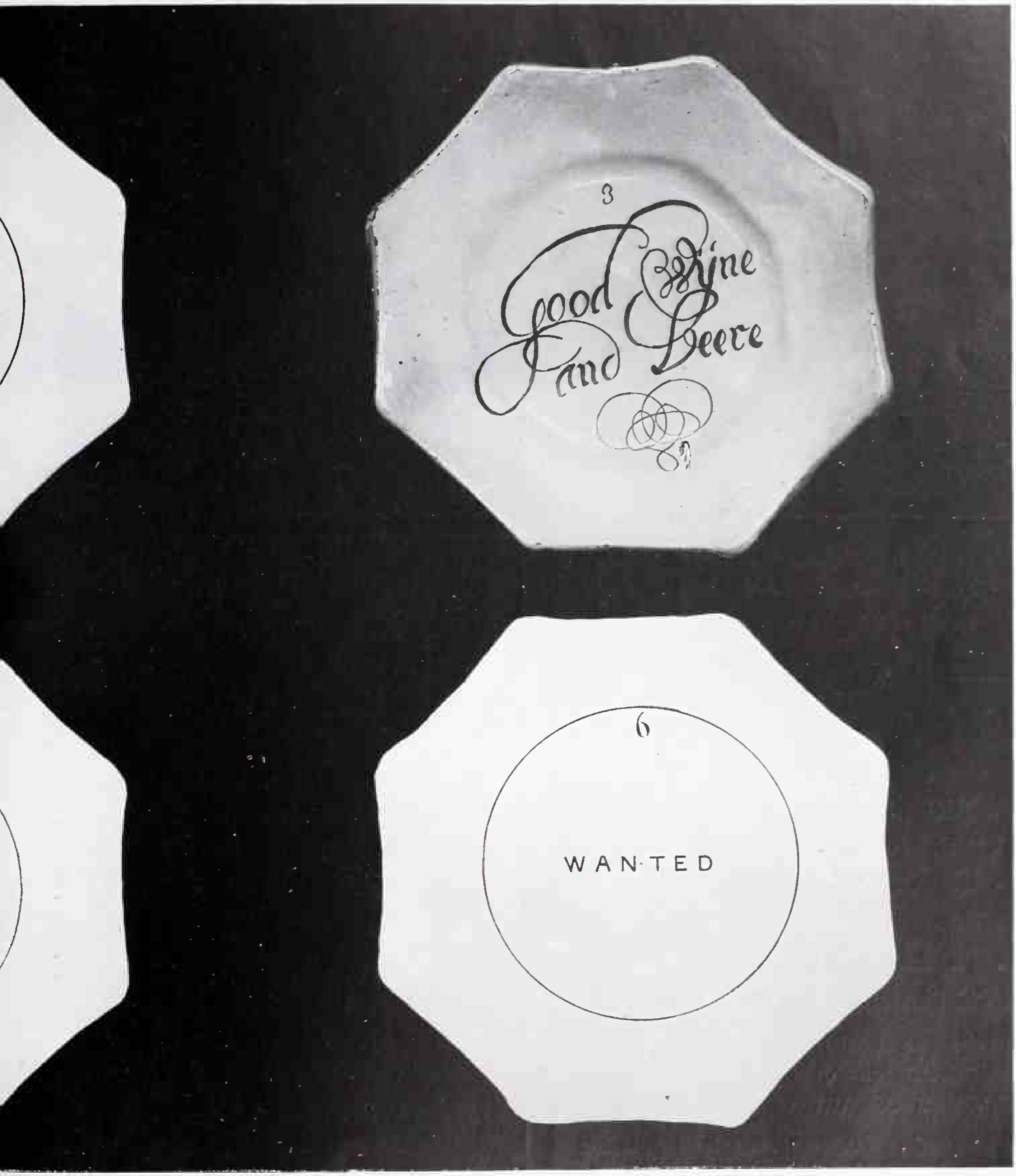

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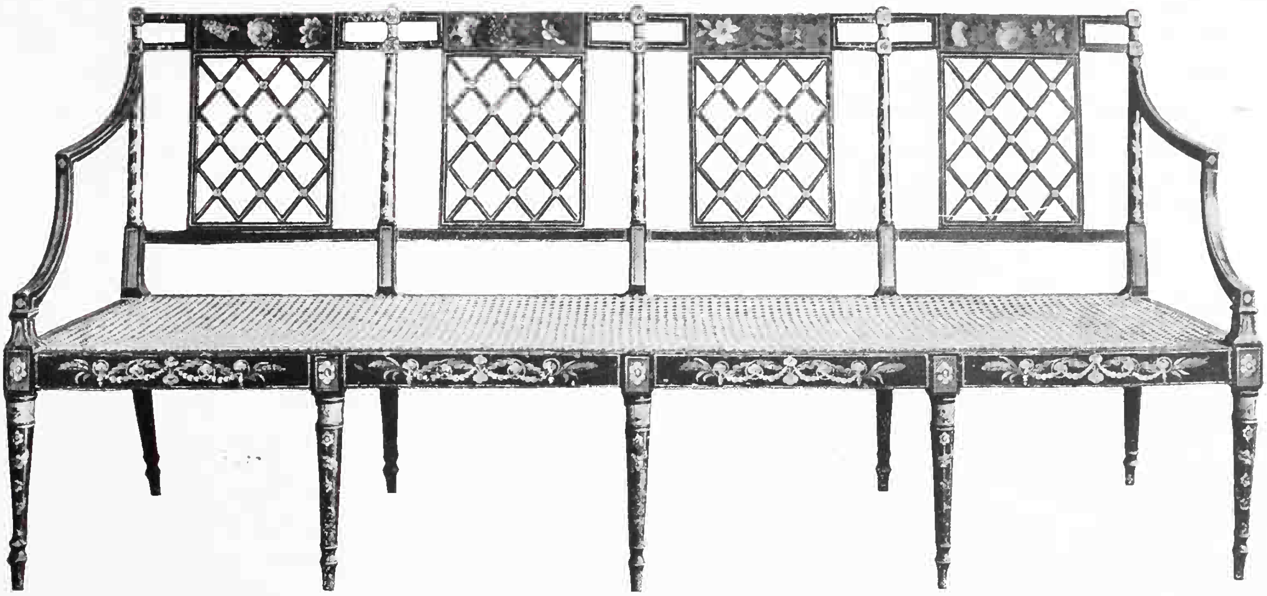

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Sèvres and China Porcelains, Sculptures, Bronzes, Clocks, Tapestries, including amongst other fine Antiques, Marble Bust by J. B. Lemoyne, Stone Fountain of the Louis XV. Period. **Garden Seats** and **Furniture** signed Migeon, Delorme, Riésener, Dubois, Cramer, Sannier. Marble and Porphyry Chimneypieces and Columns.

OLD PAINTINGS, DRAWINGS, PASTELS,

By Boucher, Desportes, Fragonard, Gros (Baron), Lagrencé, Largillière, Nattier, Panini, Robert (Hubert), Vallayer Coster (Madame), etc.

Second Sale at the **Hôtel Drouot, Paris,** Rooms Nos. 5 & 6, from June 25 to June 28.
Private View: June 23. *Public:* June 24.

Objects of Art and Furniture

Porcelains, Gold and Silver Plate, Sculpture, Drawing Room Panelling (Louis XVI.) and Chimneypieces (Louis XV. and XVI.), Garden Ornaments, Chandeliers, Bronzes, Clocks, Mirrors. Old and Modern Pictures, Decorative Panels, Door Panels, Painted Ceilings, principally of the 18th Century, Engravings, Drawings, etc.

Auctioneers: Me. RENÉ LYON, 29 Rue Lepeletier; Me. Ch. DOBOURG (*suppléant*) taking the place of Me. LAIR DUBREUIL, 6 Rue Favart, Paris.

Experts: M. J. FERAL, M. MANNHEIM, 7 Rue St. Georges; MM. PAULME et LASQUIN, 10 Rue Chauchat, Paris.

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Antique Furniture

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We hold a large stock of Antique and Second-hand Furniture of all periods and descriptions.

5 ft. 6 in. Old Sheraton Sideboard, **£32 10s.**

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6 very fine square taper leg Sideboards.

Pair lovely carved and gilt Chippendale Mirrors.

7 Oak Dressers.

Fine Stock of Bureaux.

Beautiful Break-front Chippendale Mahogany Bookcase, carved cornice, nice old astrigles, 8 ft. 9 in. long. Cheap.

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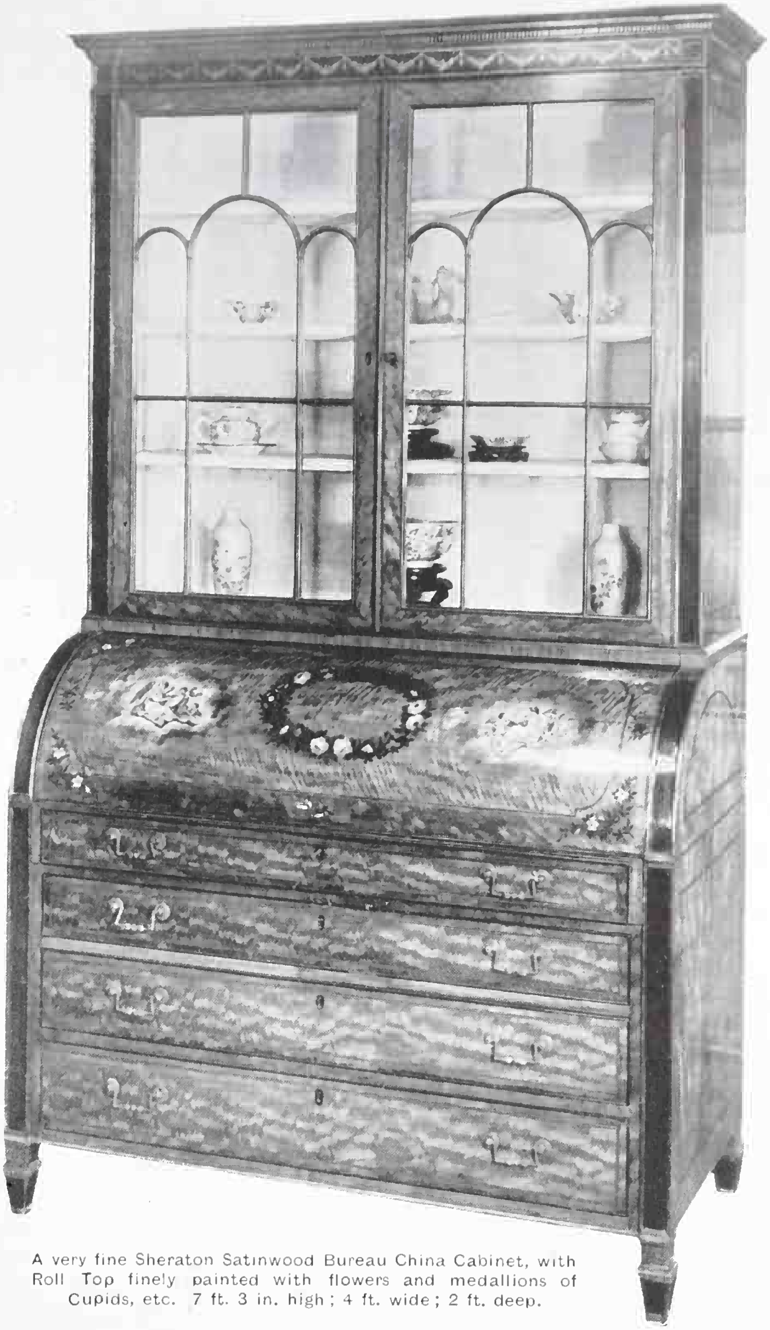

A very fine Sheraton Satinwood Bureau China Cabinet, with Roll Top finely painted with flowers and medallions of Cupids, etc. 7 ft. 3 in. high; 4 ft. wide; 2 ft. deep.

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OLD FRENCH, ITALIAN AND FLEMISH

Laces of the 18th Century
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of the 17th and 18th Centuries, also others.

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SALE at the **Galerie Georges Petit,** 8 rue de Sèze, Paris, on June 25, 26, 27, and 28, 1917, at 2 p.m.

ON VIEW:

Private: June 23. *Public:* June 24, from 2 to 6 p.m.

Auctioneer: M. MAUGER, taking the place of **M. Henri BAUDOIN,** 10 rue Grange Batelière, Paris, mobilised.

Experts: M. LEFEBURE, 8 rue Castiglione; MM. MANNHEIM, 7 rue St. Georges, Paris.

By direction of Miss Vaughan Rees, The Terrace, Aberystwyth.

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Including many Collectors' Pieces in the original and unrestored condition:

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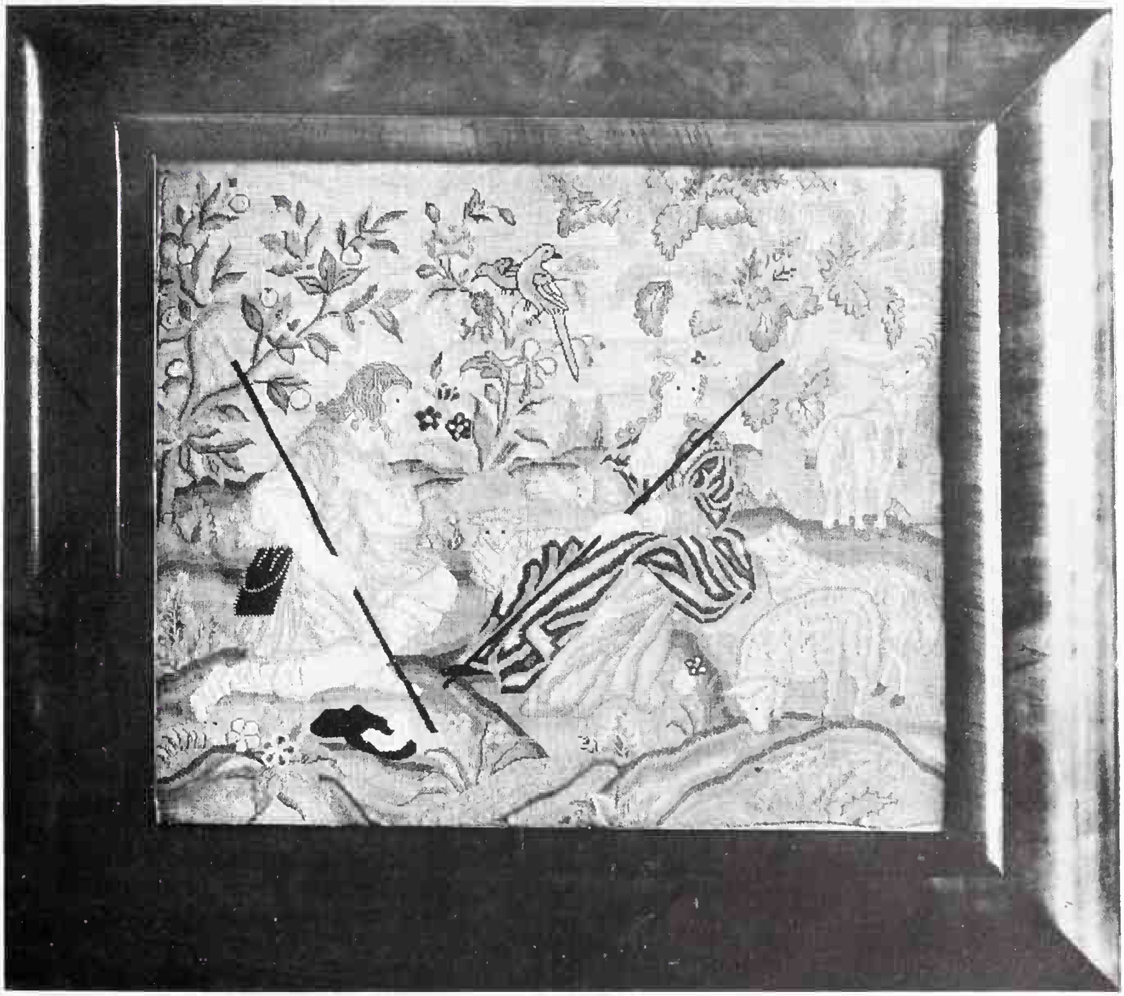
In the Royal Pier Pavilion, Aberystwyth,
On Wednesday, June 6th, 1917,
and the Three succeeding days, at 1 o'clock precisely each day.

Illustrated Catalogues, 6d. each, and Cards for Private Inspection may be obtained on application to the AUCTIONEERS, TERRACE ROAD, ABERYSTWYTH; or HIGH STREET, NEWTOWN, Mid. Wales.

A COLLECTION *of* RARE ANCIENT NEEDLEWORK NOW OFFERED FOR SALE

The Collection now on Sale in our Antique Gallery is devoted to Antiques, and is full of articles of artistic interest, such as quaint Samplers, old Needlework Pictures, Embroidered Panels, etc. There are some exceptionally fine specimens of old Bead Bags, with original Pinchbeck Mounts, which represent a value that invites investment.



A fine Petit-point Panel; brilliant colouring, perfect condition, original Walnut frame. Queen Anne period. Size 19 × 22 inches.

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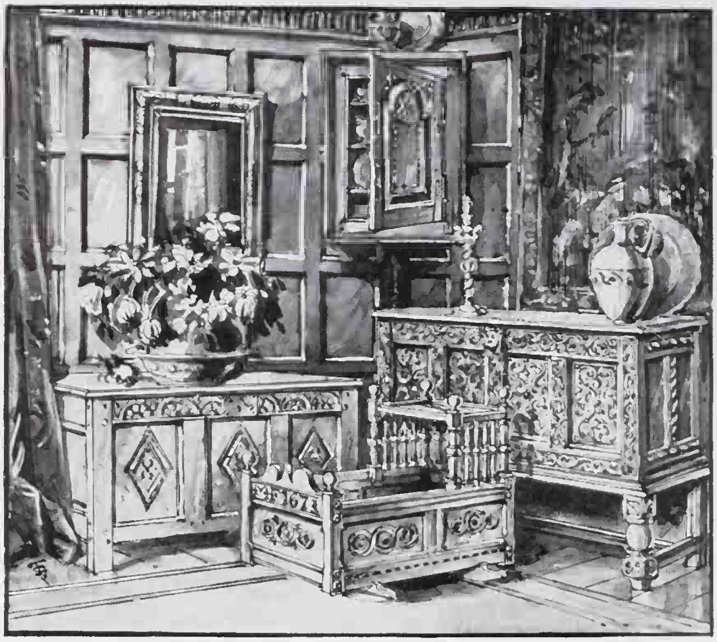

THE PIECES ILLUSTRATED ARE:—

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Several fine drawings by D. Cox, C. Stanfield, T. L. Rowbotham, Bloomers, A. Mauve, Th. de Bock, W. Maris, P. de Wint, D. A. C. Artz.

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Pictures and Drawings of British, French and Dutch schools. Authenticated works bought for cash or sold on commission.

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LIVERPOOL.—An esteemed *confrere* has sold us a French Tapestry. We shall do further business with him, as he appreciates the fact that high-class articles are in request in this famous street.

EXPORTATION.—How long 100-years-old Violins and Oil Paintings will be permitted to enter U.S.A. duty free we cannot say, but up to the present there has been an important export trade, and we feel that, holding, as we do, a large stock, we can be of considerable assistance to our friends and acquaintances. They may—as the French say—count upon us, for, at a moment's notice, the Art Expert can get here large numbers of our choice Instruments and Pictures.

ARTICLES DE LUXE.—We wish to purchase large Private Collections. This branch we manage in association with an admirable friend, with whom it is a pleasure to collaborate. Old China, Continental, English, and Oriental; quantities of Delft Dishes; Suites of Sheraton, Hepplewhite, and Chippendale; Louis and Empire Period French Clocks; Antique French Chairs, Bureaux, Tables, and Cabinets; Tapestries of Flemish and French origin; French, English, and Lambeth Pottery.

OLD VIOLINS.—It is puzzling why Old Violins are now so scarce. They have—one might almost say—gone out of print. For prompt cash, we will take any number, from one to a thousand. Antique dealers often have such violins for disposal. We prefer those of a date not later than the year of Waterloo (1815), and like them to be in their original, unrepaired state.

EXPERT KNOWLEDGE.—The dealer has an idea as to an article, but the expert alone can speak dogmatically. We ask all those who are interested in Old Violins, Violas, Cellos, and Bows to consult us when they please. We can show some wonderful Cremona Violins, one of which, by Antonius and Hieronymus Amati, dated 1619, is illustrated in the May number of the "Strad," the Violin Journal. Price **£300.**

BOND STREET QUALITY.—In Oil Paintings we always try to combine modest prices with Bond Street quality. We have many fine old Netherlands Pictures at low prices. Dutch Oil Paintings are numerous, and not too dear, and collectors are certain to find them good investments. In fact, this may be said of all high-class works of art.

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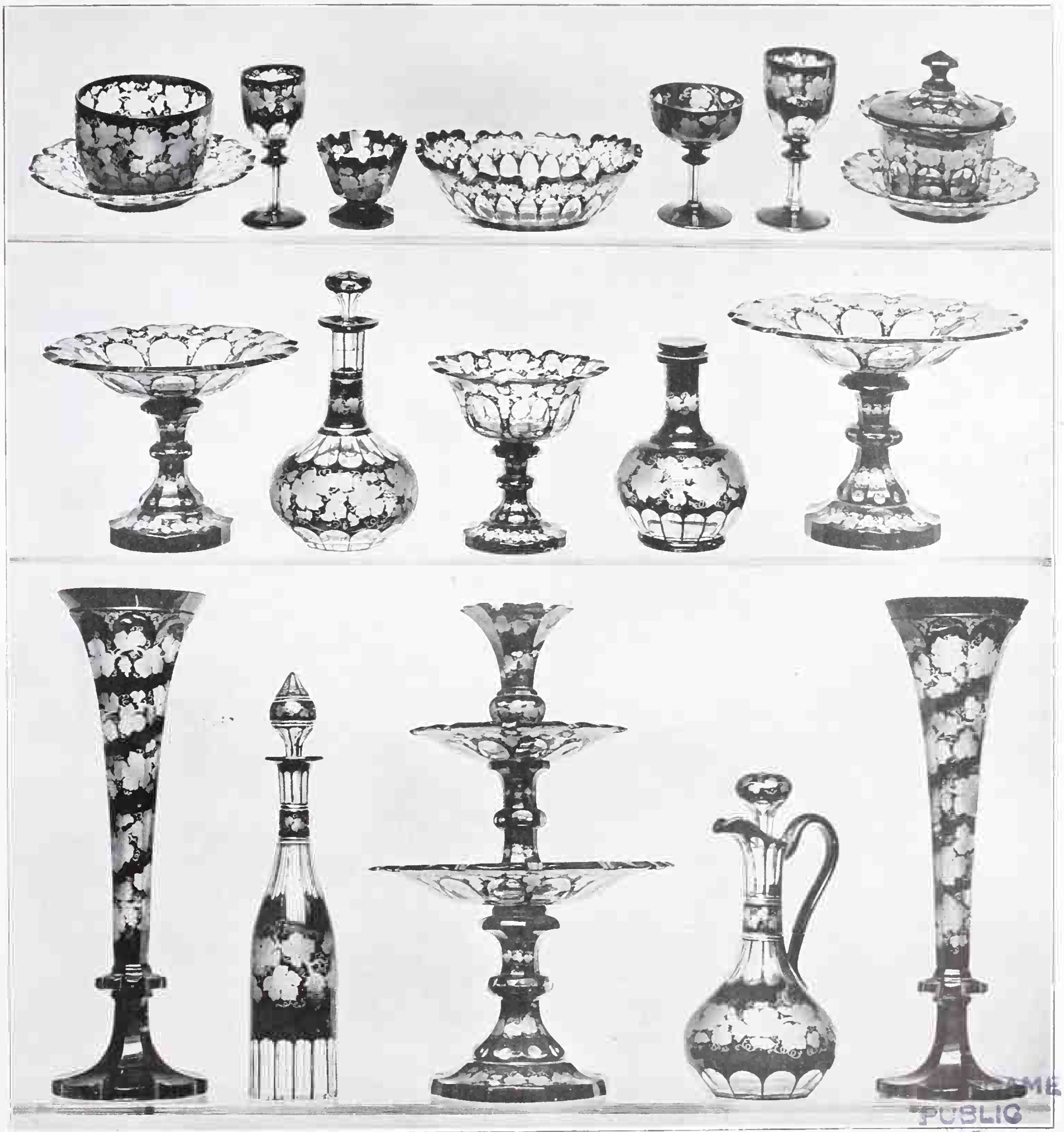

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Editor of The Connoisseur

The Author sets forth a scheme whereby the individual services of all those serving their King and Country during the War can be adequately recorded and commemorated in the locality to which they belong.

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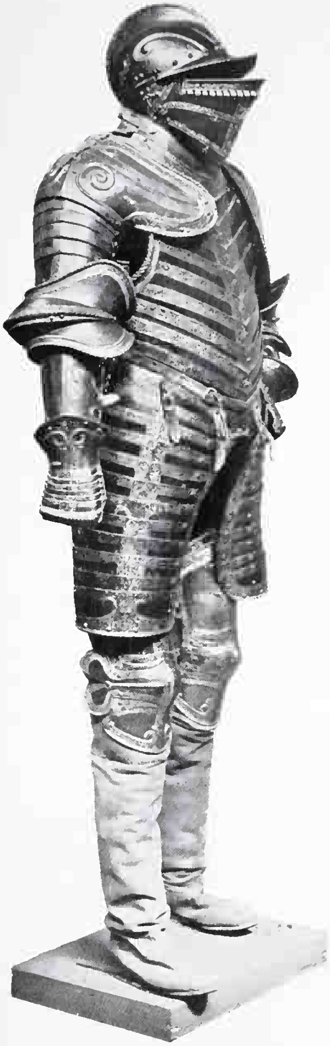
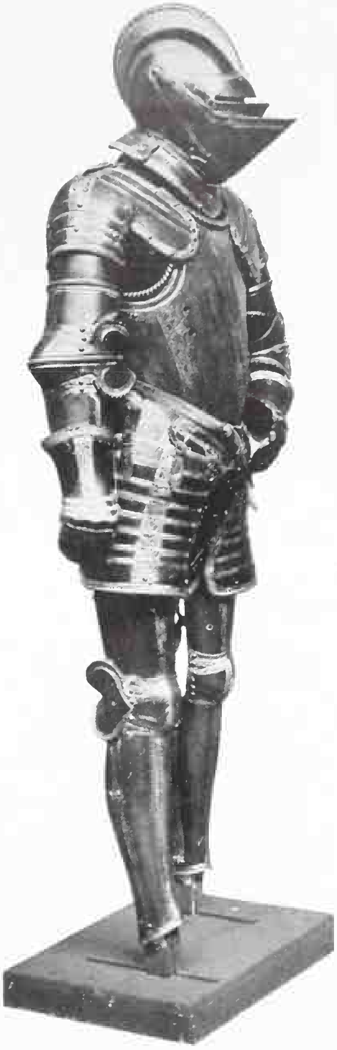
will, after Whitsuntide, be leaving their premises at 13, Wellington Street, Strand, W.C., where they have been established since 1819, for new and more commodious premises at **34 & 35, New Bond Street.**

Several important sales have already been arranged to take place in the new premises, including



CONSTABLE DE MONTMORENCY



DUC DE MONTPENSIER

A superb set of Turner's *Liber Studiorum* and other fine engravings, from the collection of the late **T. J. Barratt, Esq.,** of Hampstead, with another property, which includes very fine English engravings of the 18th century, some in colour. Date of sale, **July 23rd and 24th.**

Valuable Autograph Letters and Manuscripts. Date of sale, **July 2nd, 3rd and 4th.**

The sixth portion of the **Huth Library,** consisting of the letters N to P, and including Illuminated Psalters and Manuscripts of Petrarch—Sixteenth-century Portolani, containing early maps of America—and many rare books in Early English Literature, etc. Date of sale, **July 11th, 12th, 13th, 16th, 17th, and 18th.** And

Superb Prints and Drawings, with two fine pictures and two magnificent suits of armour from Wilton House, near Salisbury, the property of the Right Honble. the **Earl of Pembroke and Montgomery,** including one of the finest drawings by Albert Durer offered for sale for many years, and other fine works by or attributed to Giotto, Verrocchio, Filippino Lippi, Antonio Pollajuolo, Leonardo da Vinci, etc. The pictures are "Judith and Holofernes," by Andrea Mantegna, and "Portrait of his Mother Reading," by Rembrandt van Rijn, both reproduced in Capt. N. R. Wilkinson's catalogue of the pictures at Wilton. The suits of armour are those worn by Anne de Montmorency, Constable of France, and Louis de Bourbon, Duc de Montpensier, when captured at the battle of St. Quentin, 1557. Date of sale, **July 5th, 6th, 9th, and 10th.**

Each sale may be viewed two days prior to the date of the sale.

Catalogues may be had from the Auctioneers, and from LATHROP C. HARPER, 437, Fifth Avenue, New York.

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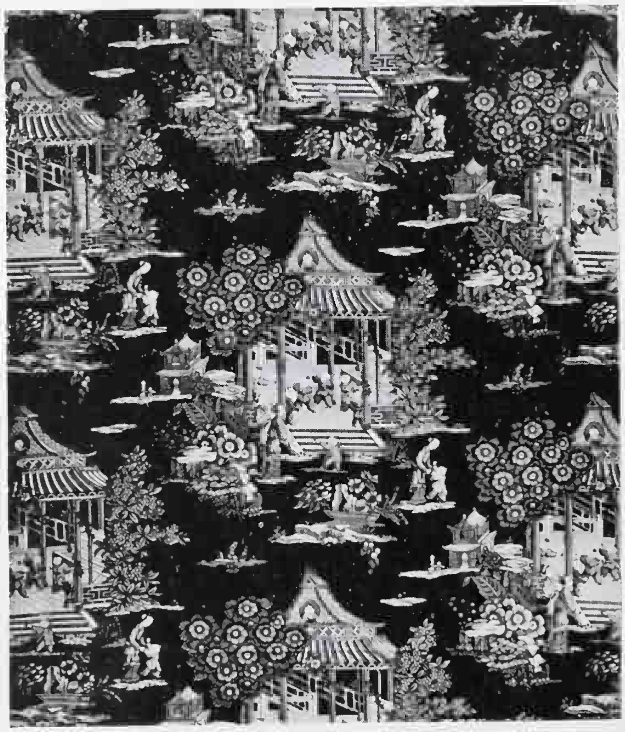

Harvey Nichols & Co. Ltd.,
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SALE OF ANTIQUES

MESSRS. HALL, PAIN & GOLDSMITH have been instructed to dispose of the COLLECTION OF ANTIQUES formed by the late DR. GROVES, of Carisbrooke, Isle of Wight, in a series of Auction Sales to be held at Portsmouth and Carisbrooke.

The Second Sale will be held at Portsmouth on Thursday, June 7th, 1917.

Full particulars and Catalogues, price **6d.** each, may be obtained of—

MESSRS. HALL, PAIN & GOLDSMITH,
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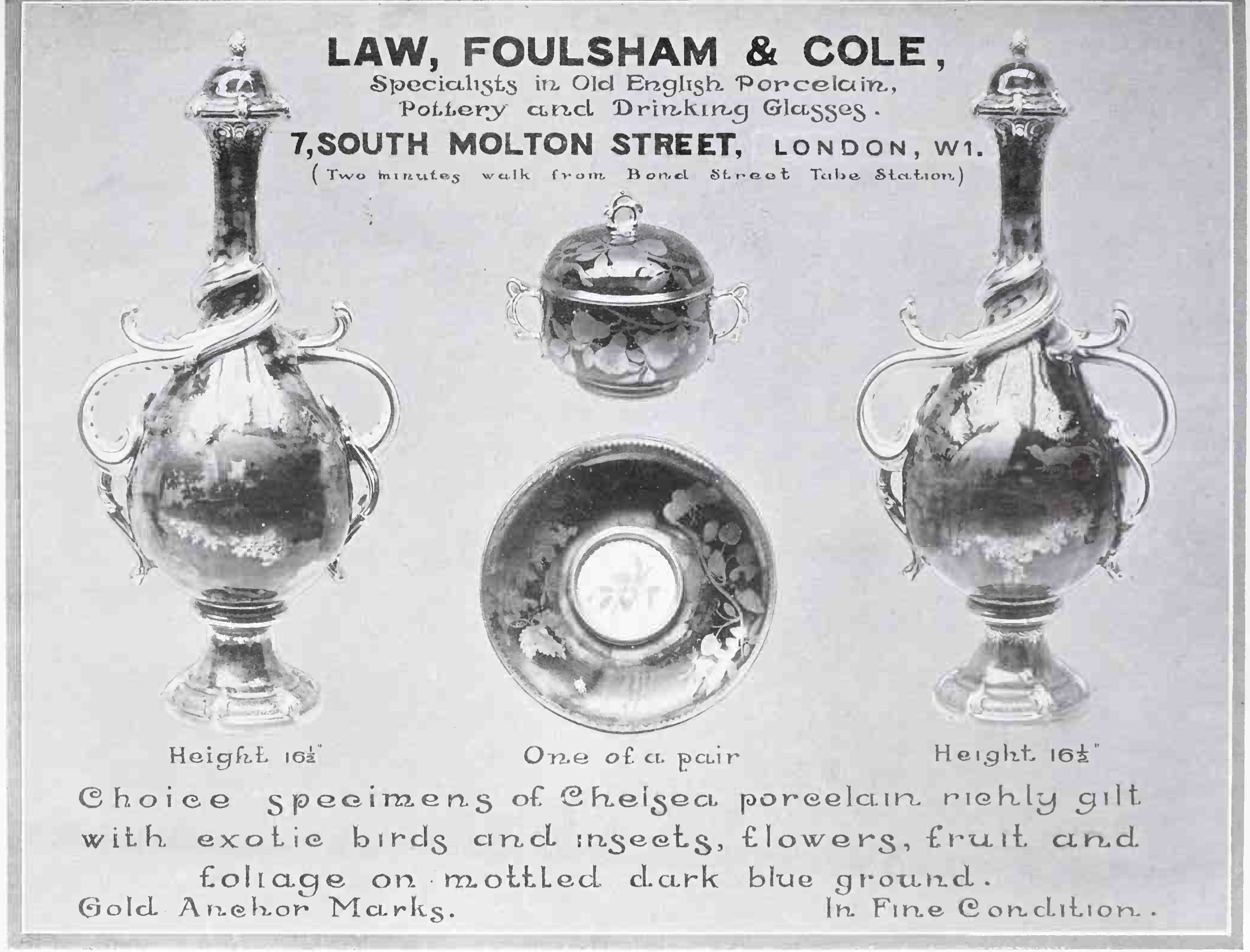

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Specialists in Old English Porcelain,
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Height 16½"

One of a pair

Height 16½"

Choice specimens of Chelsea porcelain richly gilt with exotic birds and insects, flowers, fruit and foliage on mottled dark blue ground.

Gold Anchor Marks.

In Fine Condition.

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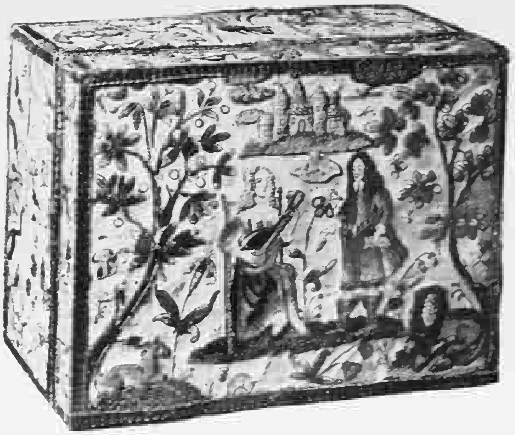
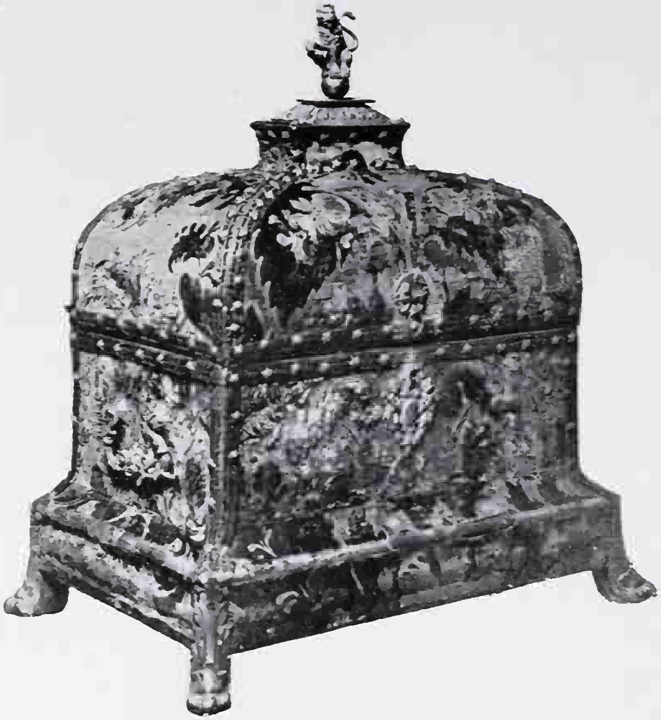
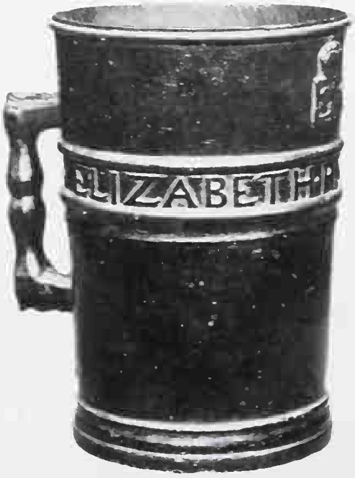


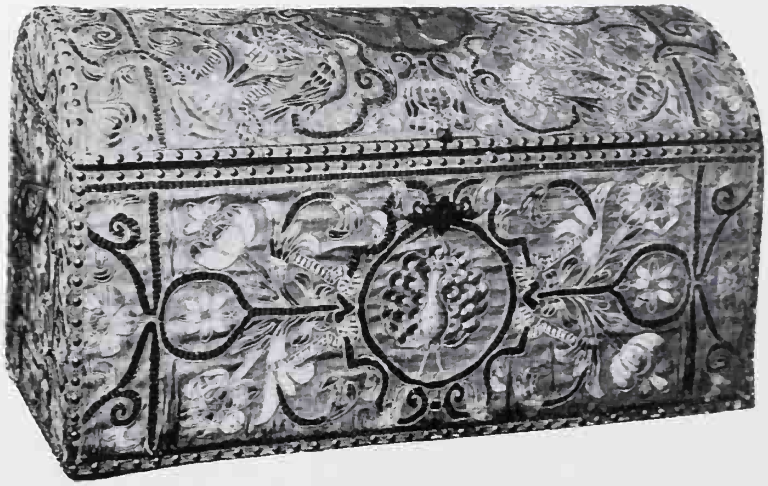
Stuart Jewel Casket, embroidered in coloured silks in stump needlework, with portraits of Charles II. and his Queen, and view of Pontefract Castle, lion, unicorn, and trees on lid, and embroidered with figures, birds, flowers, and foliage upon all sides. In fine preservation. Price **£100**



An English Lace Box, covered with stamped velvet, finely chased ormolu mounts, escutcheon, handles, and feet. Height 19 ins.; length, 19½ ins.; depth, 14 ins. *Temp.* William and Mary. Well preserved. **£60.**



An English Bronze Measure, bearing the cypher and crown of Queen Elizabeth, and inscribed "Elizabeth Regina, 1601." Height, 10 ins. In superb preservation. Price **£57 . 10.**



An English Lace Box, beautifully embroidered in coloured silks; *temp.* Queen Anne. Height, 18 ins.; length, 31 ins.; depth, 14 ins. With original handles and key plate; lined green silk. Price **£65.** In splendid preservation.

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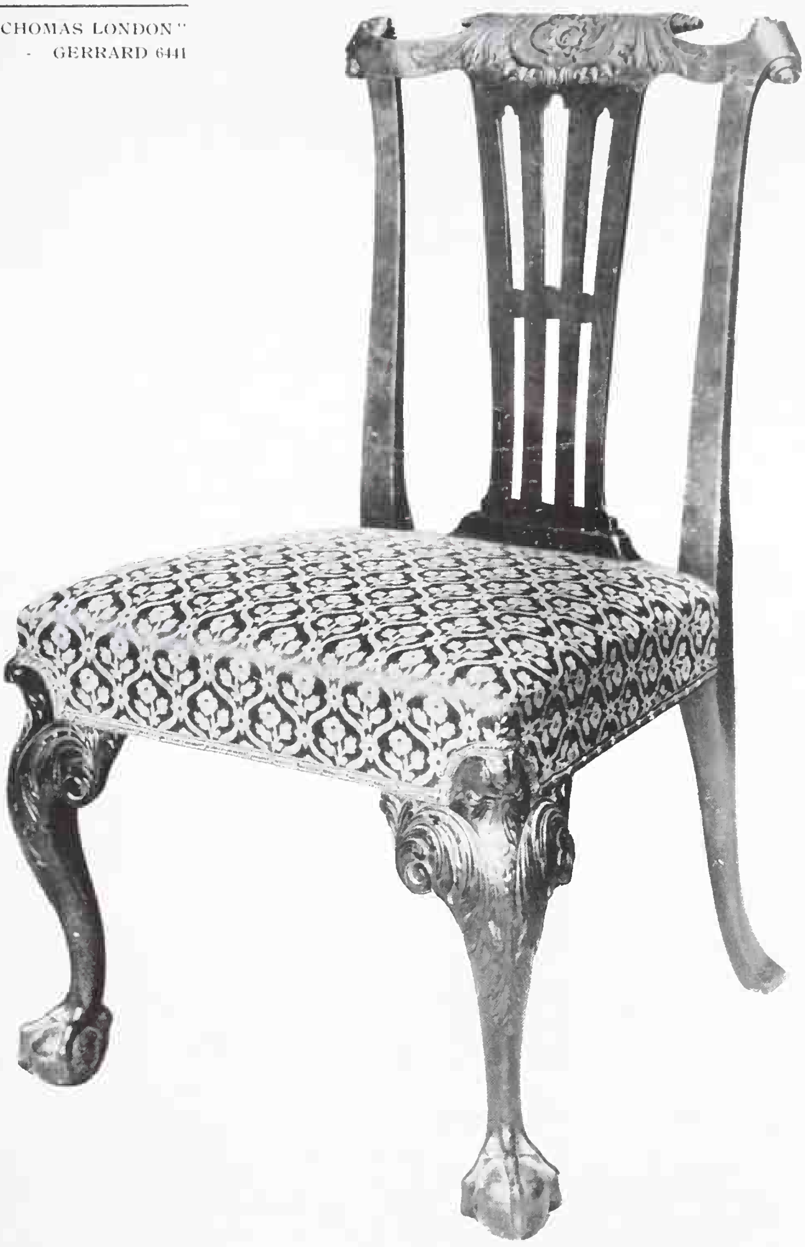

Set of eight remarkably fine English Carved Walnut Chairs, early eighteenth century.
In splendid preservation. Price **750 guineas.**

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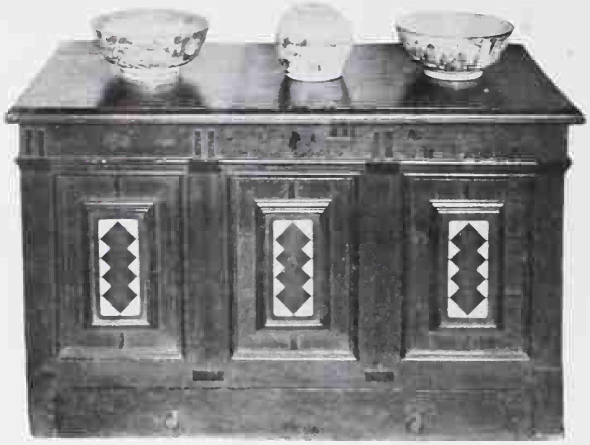
Antiques at Harrods

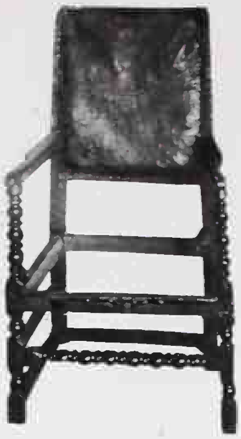
RARELY a day but some especial treasure finds itself on view in Harrods Gallery of Antiques; rarely a day but some collector ruefully confesses to a wish that he had visited the Gallery before!



An exceptional Oak Coffer of the Jacobean period, with finely moulded panels inlaid Ebony and Ivory, and drawer at bottom. 3 ft. 8 in. wide, 1 ft. 10 in. deep, 2 ft. 3 in. high. **£21.10**

A NOTE: Often before there is time to get announcements and descriptions into the press visitors to the Galleries have snapped up these Special Pieces. To visit Harrods Galleries *regularly* is by far the wisest policy.

Enquiries by post are dealt with by experts.



Very rare Oak Elbow Chair, Jacobean period, in original condition. **£13.10**

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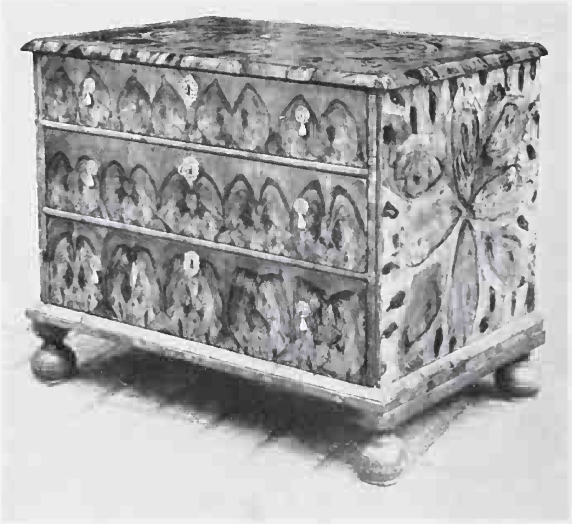

Very Fine Queen Anne Chest, 3 ft. long, 2 ft. wide, 2 ft. 6 in. high.

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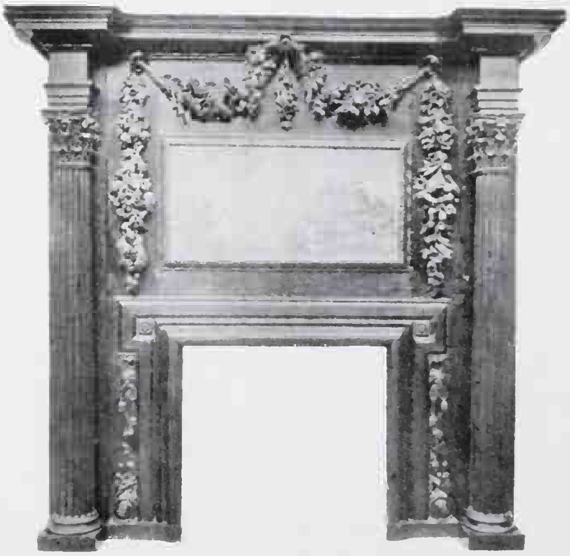

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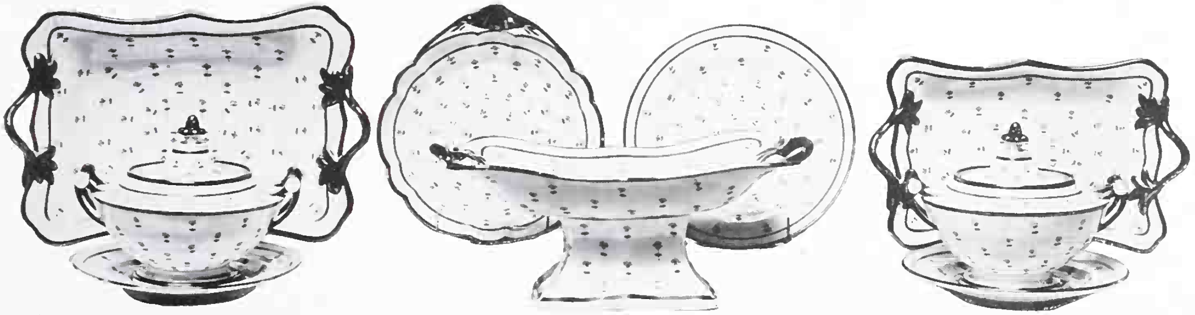
Nantgarw (marked), painted by Billingsley; Pair of Old Coalport Vases (marked), 10" high; Swansea.

Old Wall Worcester (open crescent mark), fluted blue and white, Danish design, consisting of:—12 Tea Cups and Saucers, Slop Basin, Cream Jug and Cover, Sucrier and Cover, Tea Caddy and Cover, Spoon Tray, Teapot and Cover.



Rare Old Swansea Dessert Service (marked), painted cornflower sprigs, gold edge, consisting of:—Centre Piece, 4 Oblong-handled Compotieres, 2 do. do. (smaller), 2 Shell-shape Compotieres, 2 Sugar Tureens and Covers and Stands, 18 Dessert Plates.

Fine Old Salopian Tea and Coffee Service (marked), blue and white Fisherman and Junk design, consisting of:—12 Tea Cups and Saucers, 6 Coffee Cups, Slop Basin, Cream Jug, Sucrier and Cover, Tea Caddy and Cover, 2 Bread and Butter Plates, Spoon Tray, Teapot and Cover and Stand, Coffee Pot and Cover.

Old Blue and White (Crescent mark) Worcester a Spécialité. A fine and interesting collection now on view.
A varied collection of Old Cut Glass also on view (especially Decanters).
A fine selection of Old Blue and White Nankin Dishes (suitable for decoration) also on show.

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Connoisseurs and Lovers of Art are freely invited to look round the Gallery without being expected to make purchases. Such visits are much appreciated by the management.

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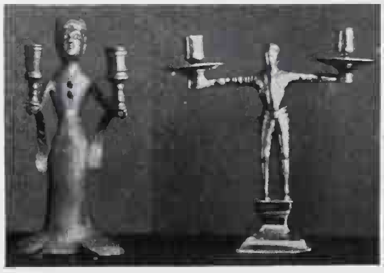

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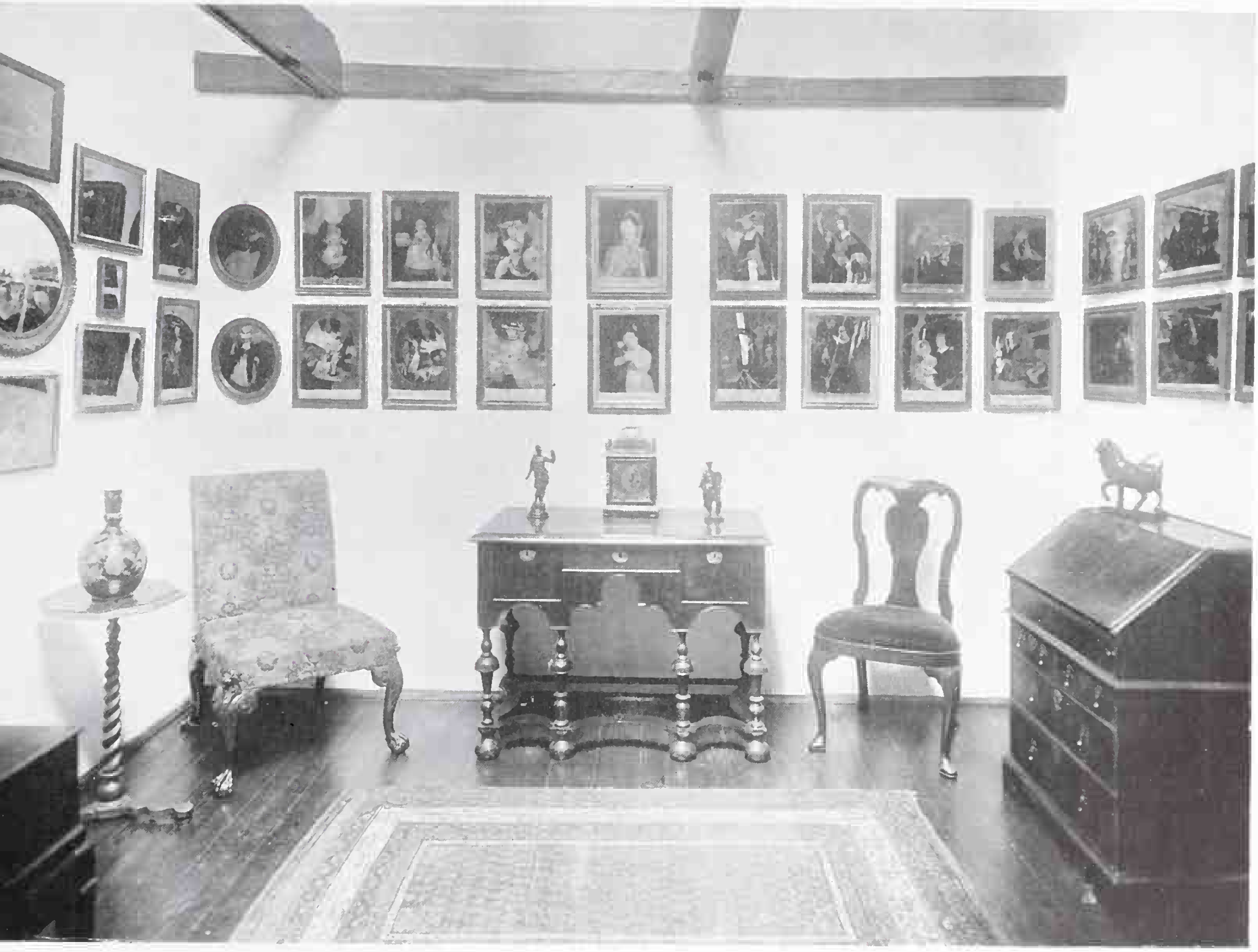

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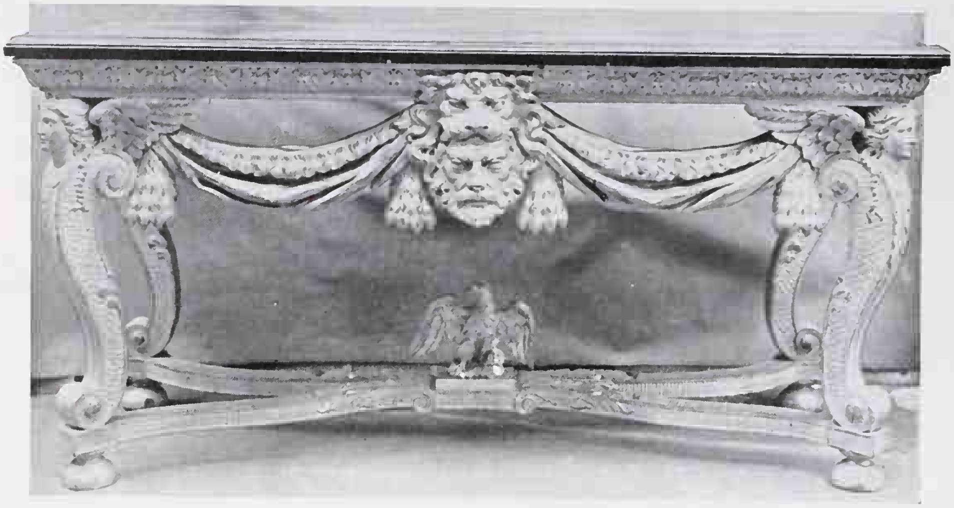

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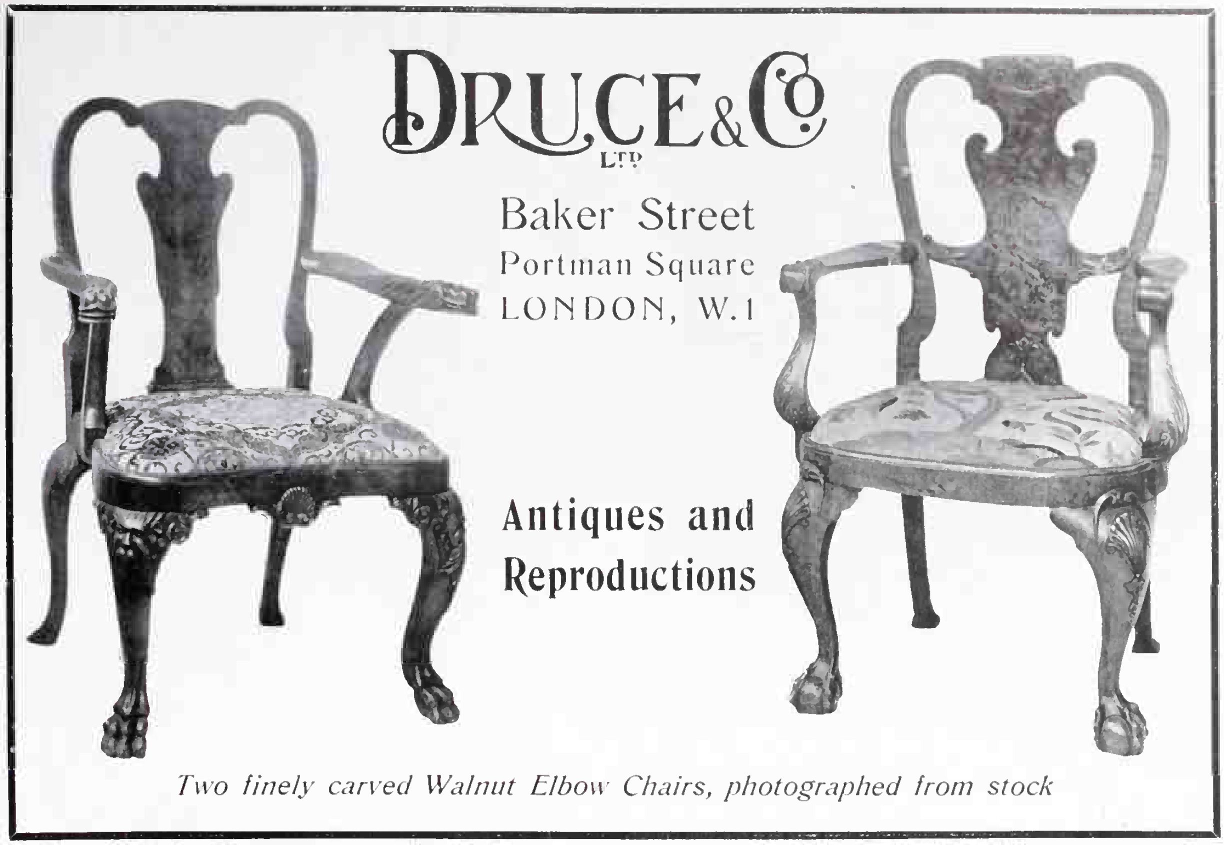

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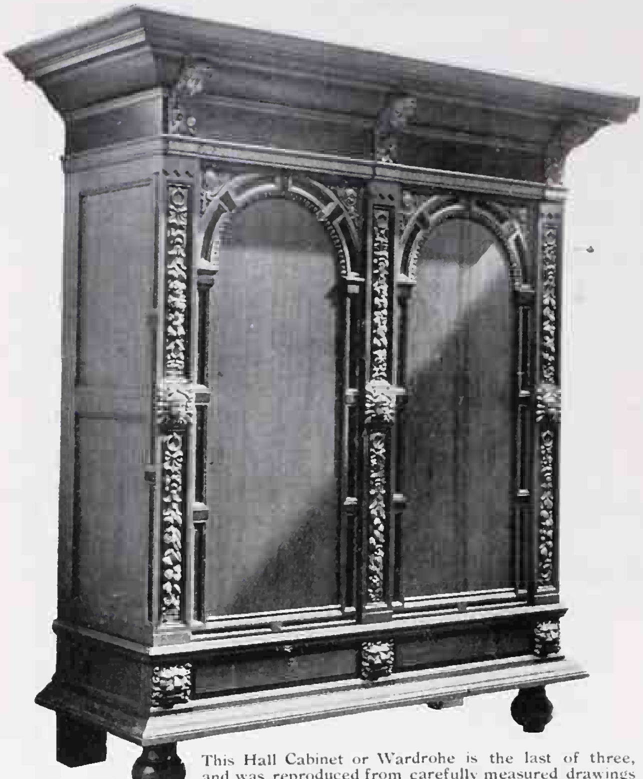

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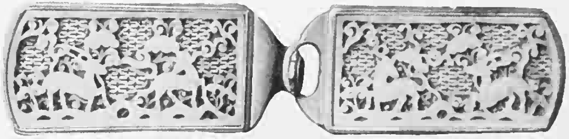

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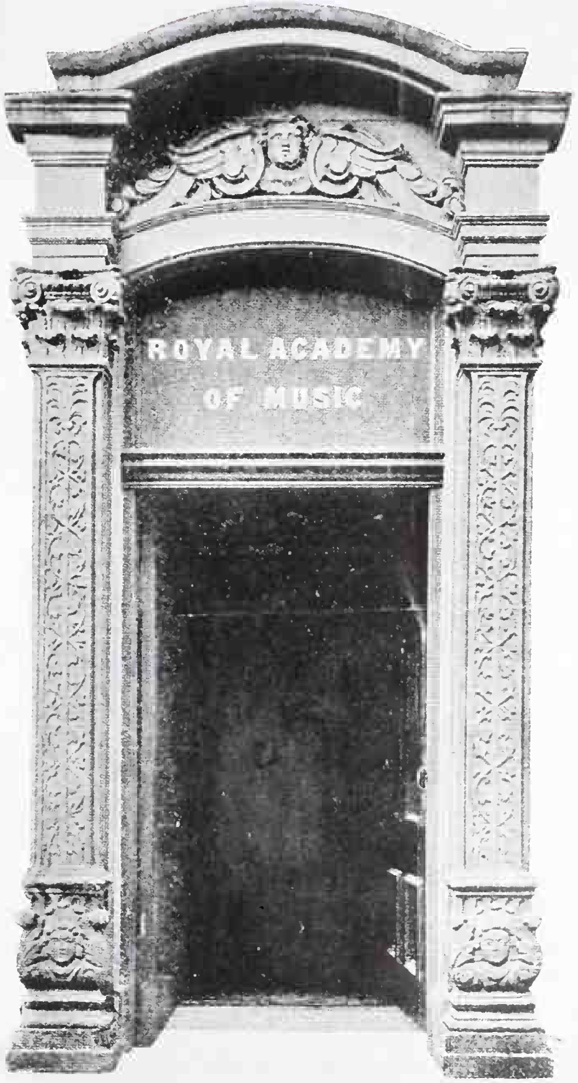

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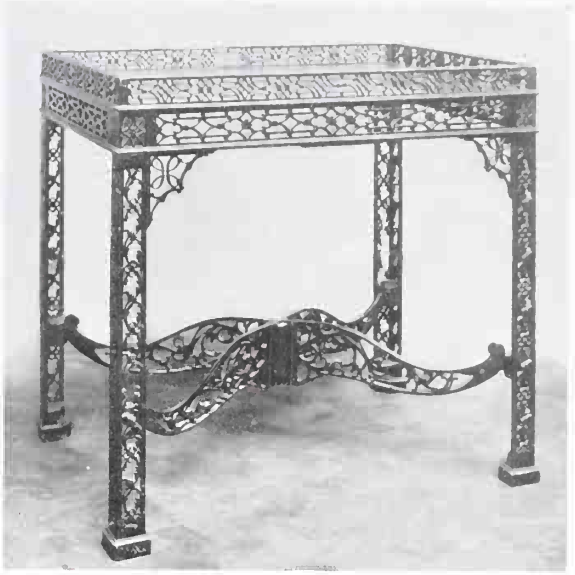

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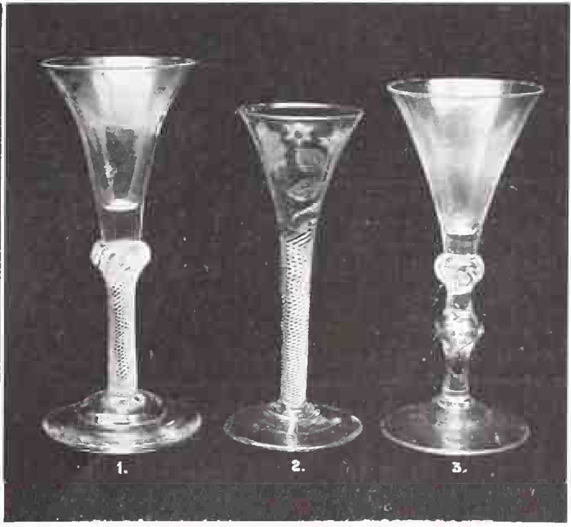

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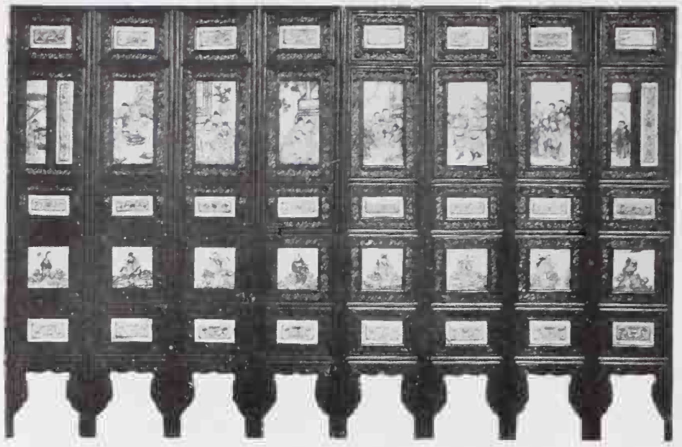

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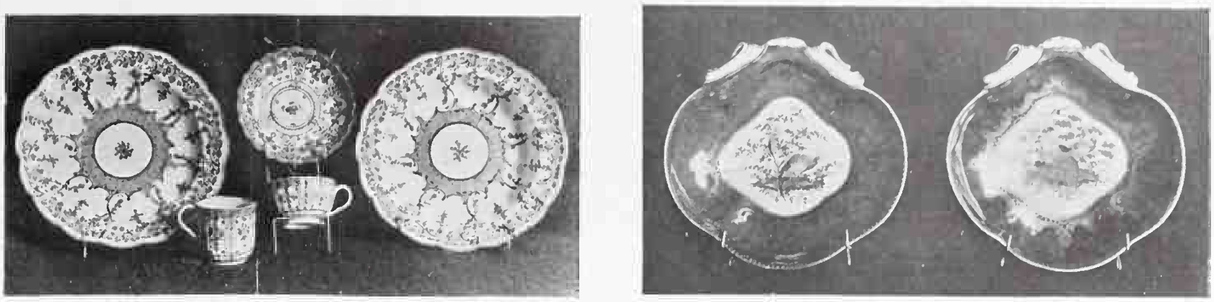

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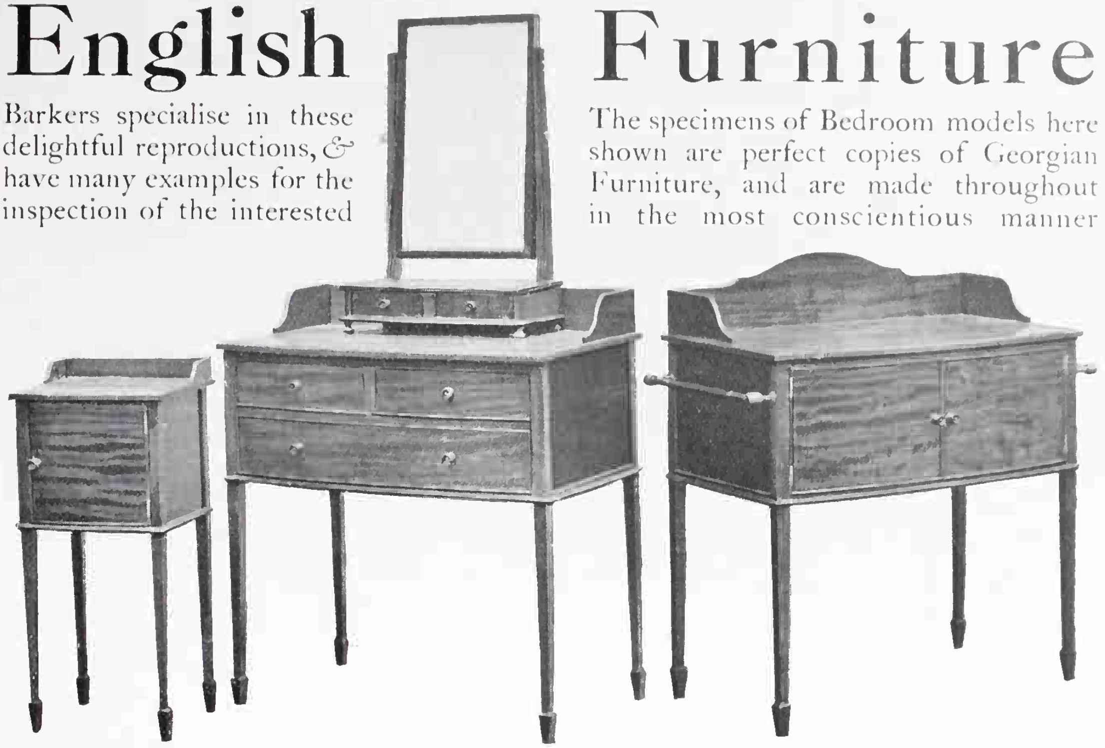

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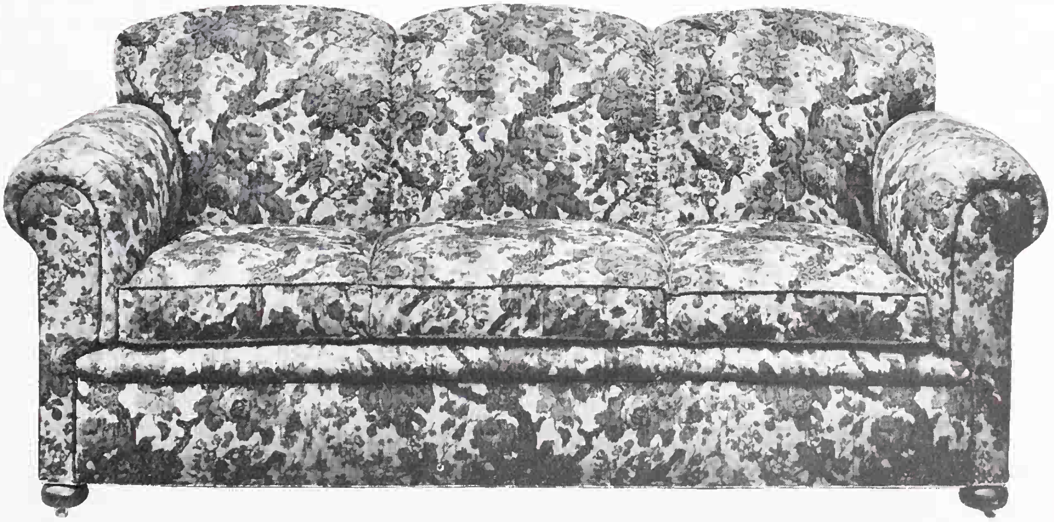

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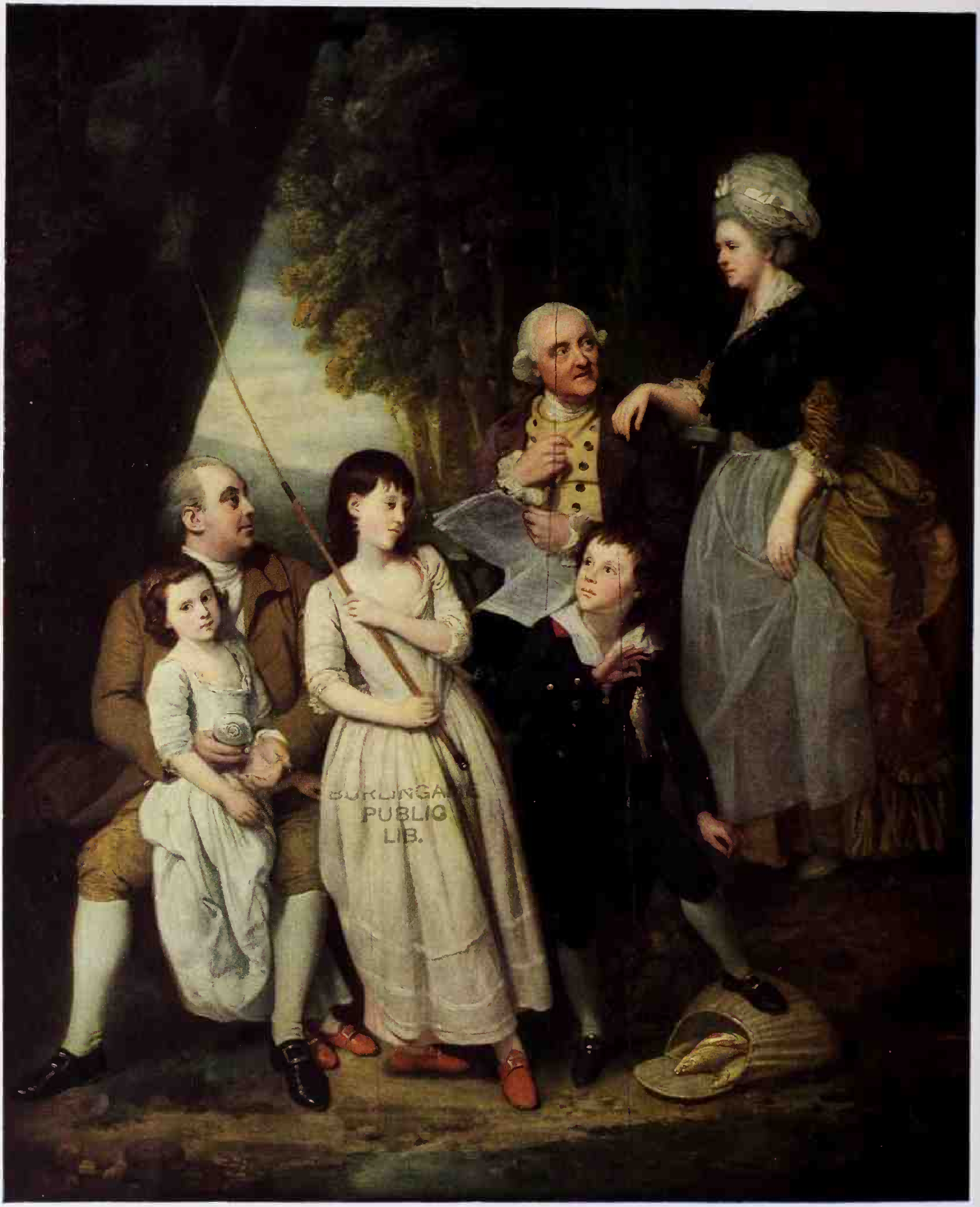

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Furniture
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JAS ALLAN DUNCAN

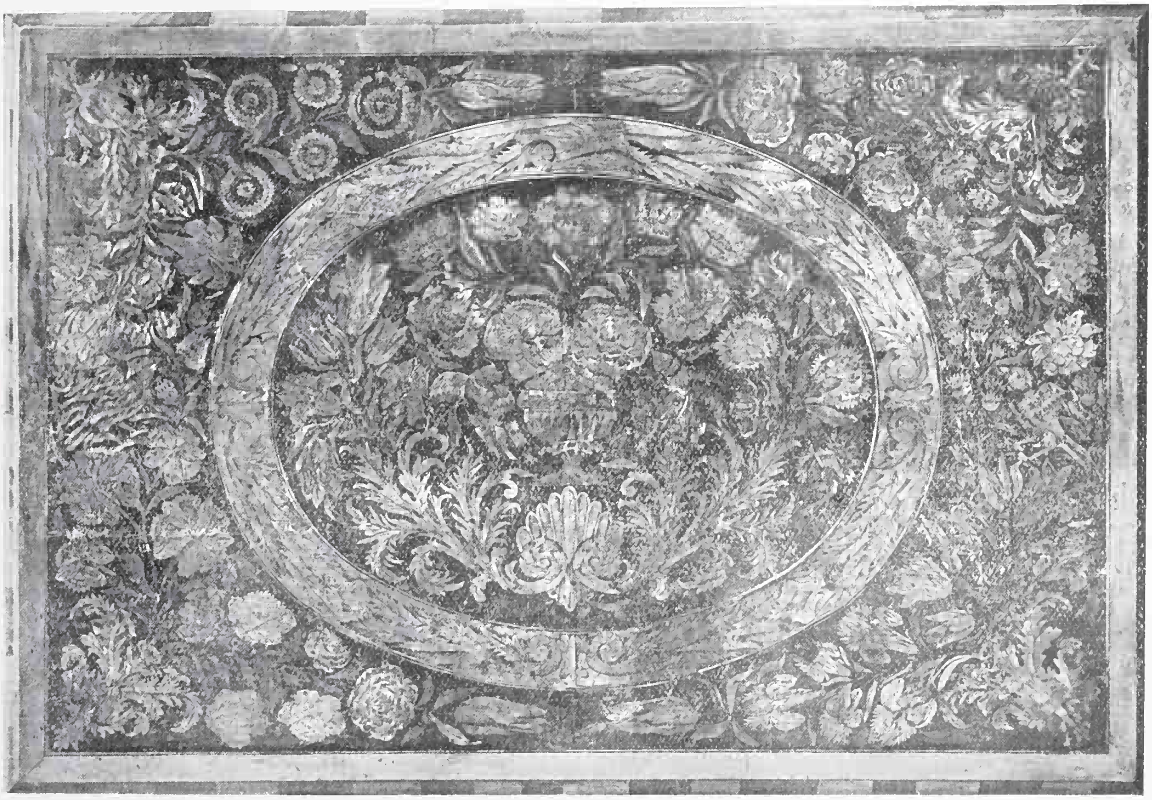
English Marqueterie Furniture in the Collection of Sir Edward Holden, Bart. Described by Frederick Litchfield

The first impression which one gets from a view of Sir Edward Holden's collection of old English furniture is that the capacity of even a spacious London house is too limited for the purposes of a museum.

The rooms and the landings are somewhat crowded, and tell the tale of an enthusiastic amateur who cannot forego the pleasure of acquiring a desired specimen because he has no vacant place where it can be displayed to the best advantage.

This article is limited to some descriptions of the old English marqueterie, of which he has a great many fine and interesting examples, and I shall defer to a later number of The Connoisseur the consideration of some specimens of Chippendale furniture which form part of his collection.

What Mr. Percy McQuoid has termed the "age of walnut" may be said to include the English furniture which was made in this country by some of the best cabinet-makers and joiners from the latter end of the seventeenth century, and which continued in fashion until it was to a great extent superseded by the



TOP OF SMALL SIDE-TABLE TEMP. WILLIAM AND MARY

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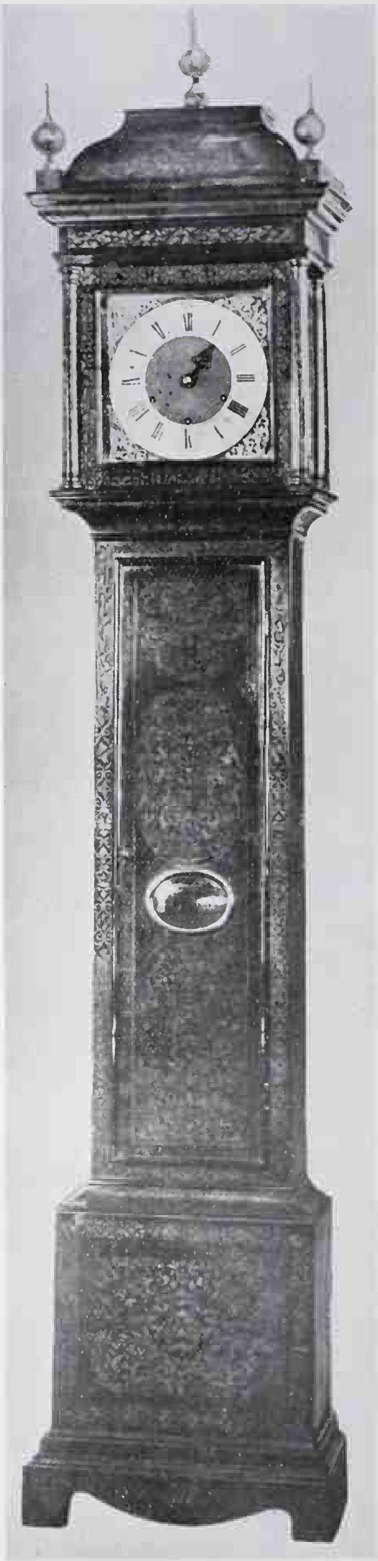
"age of mahogany," which became the vogue at first under the influence of William Kent, about 1725, and later under that of Thomas Chippendale, his contemporaries and successors.

Walnut wood, imported from the East, had been used sparingly in conjunction with oak during the reigns of Elizabeth and James I. Towards the latter end of the seventeenth century, however, the walnut trees which had been planted in great numbers during these reigns had now grown to maturity, and walnut wood, both for solid work and veneers, was plentiful.

The furnishing of the best English houses was also becoming more sumptuous and extravagant. John Evelyn has given us a glimpse of the interior of Goring House in his description of a visit paid by him to the Countess of Arlington in 1673. He mentions "the bed, the glasses, silver, vases, cabinets, and such rich furniture as is seldom seen," and speaks of its "wantonness and profusion." There are many other descriptions in records of the period, including inventories and wills, which convey to us some idea of the lavishness in furnishings of rich people of this time.

Marqueterie furniture—that is, furniture enriched by the decoration of various inlaid veneers—was gradually evolved and developed from the "Tarsia," "Intarsia," or "Certosa" work, which appears to have originated in Italy during the fourteenth century. The term is said to have been derived from a kind of ornamentation adopted by the Carthusian monks, who, doubtless, taking as their model the marble mosaic work of earlier times, used ivory and bone to inlay geometrical designs into the solid walnut-wood furniture of the Renaissance. Besides these geometrical figures and stars, there were added bandings of ebony, and this rather primitive and formal method of ornamentation was developed until the decoration included figure and flower subjects, views of churches, buildings, and landscapes. Those of us who have seen the famous choir-stalls in the Certosa di Pavia, about an hour's railway journey from Milan, will have witnessed the best Italian work of this kind that is known.



MARQUETERIE CLOCK-CASE
CLOCK BY D. ORMOND
TEMP. QUEEN ANNE

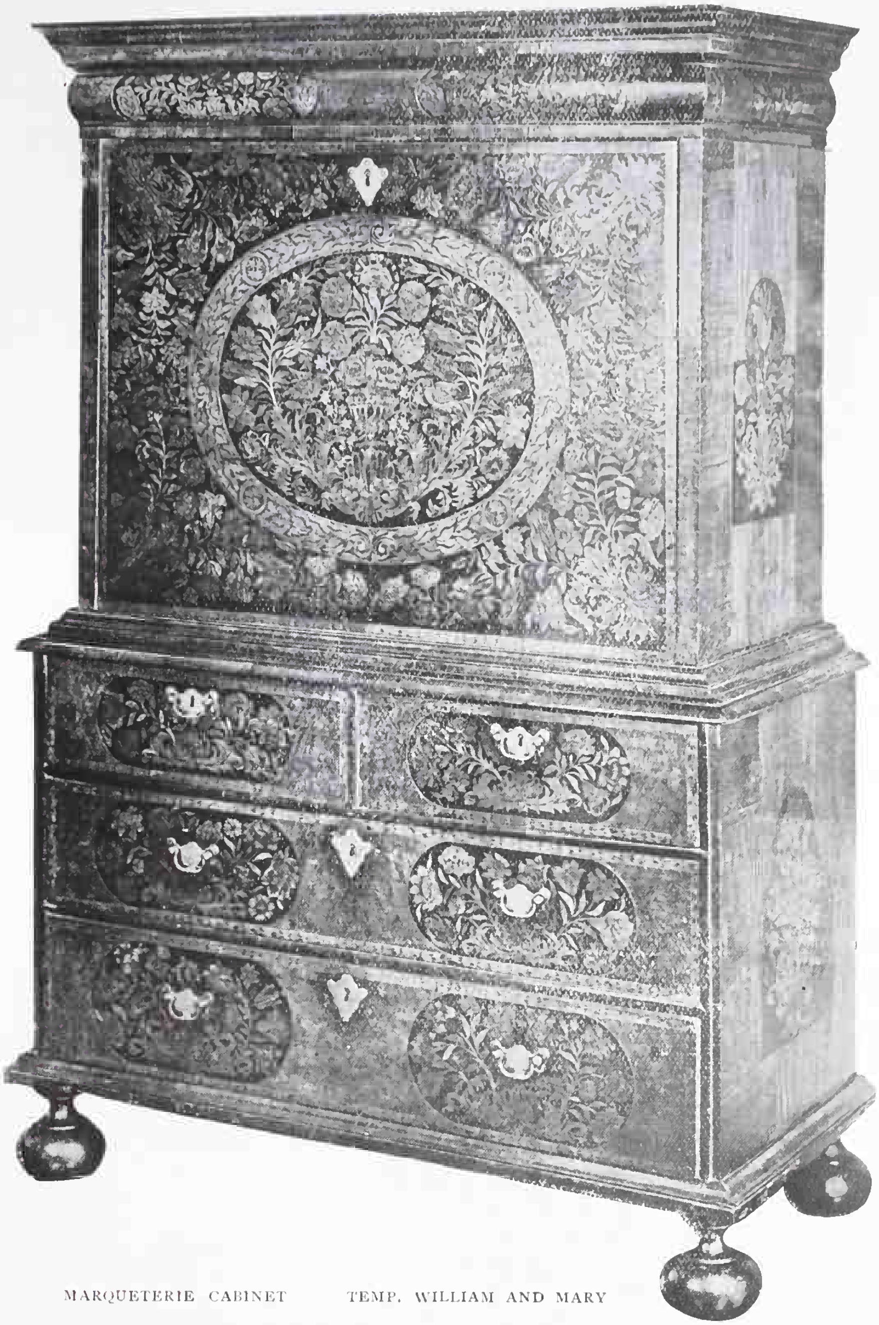
The effects of light and shade in some of the earlier kinds of marqueterie, are produced by staining parts of the inlay with hot sand, which darkened some portions of the design, and also by filling up engraved lines with a black or red pigment, which was rubbed in to give effect and emphasis to the pattern.

Italian craftsmen are said to have been brought to the Low Countries or Flanders, as the Netherlands were then called, by Margaret of Austria, who was appointed Governor in 1507; and the industry of ornamental furniture and woodwork was rapidly developed during the sixteenth and seventeenth centuries by the artistic and industrious Flemish people.

The marriage of Mary, elder daughter of James II., with William the Stadtholder, and the accession to the throne of England by William and Mary, brought about the introduction not only of Dutch furniture into this country, but doubtless was accompanied by the immigration of a great number of skilful craftsmen from Holland, and we may accept this period, *i.e.*, 1680-1700, as that from which we may date the fashion for marqueterie furniture in England.

The classical and dignified lines of buildings designed by

Christopher Wren, and the carefully considered proportions and details of his mouldings, no doubt influenced the design of the furniture which was made for the mansions of the nobility about the end of the seventeenth century. One finds that, as a rule, the outlines of the cabinets of the William and Mary period are simple and rectangular, surmounted by moulded cornices or by shaped pediments of good proportions. The main doors open to display from within a series of smaller drawers, sometimes with a recess or a small cupboard in the centre, and the cabinet is generally mounted upon a stand supported by legs of the spiral twisted kind, a peculiar form of turning by lathe which had been first introduced into England at the time of the marriage of King Charles II. with Catherine of Braganza, and was copied from some ebony furniture which formed part of that lady's dowry, being imported from a place called Goa, in the Indo-Portuguese



MARQUETERIE CABINET TEMP. WILLIAM AND MARY

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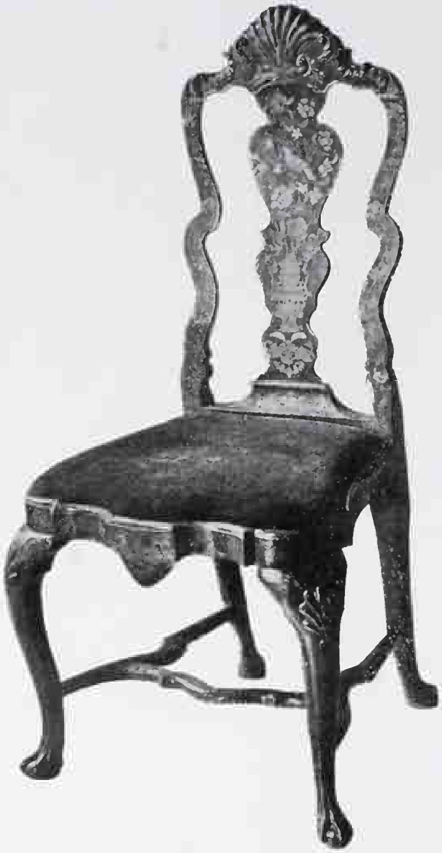
settlements. These spirally turned legs are generally connected by a stretcher, and it is worthy of remark that when we arrive at a rather later time, during the reign of Queen Anne (1702-14), this stretcher gradually disappears from the legs of chairs, tables, and cabinets. The cabriole leg, which was also imported from Holland, originally terminating with a club foot, and later with a lion's claw holding a ball, is found without the connecting stretcher as we advance into the eighteenth century.

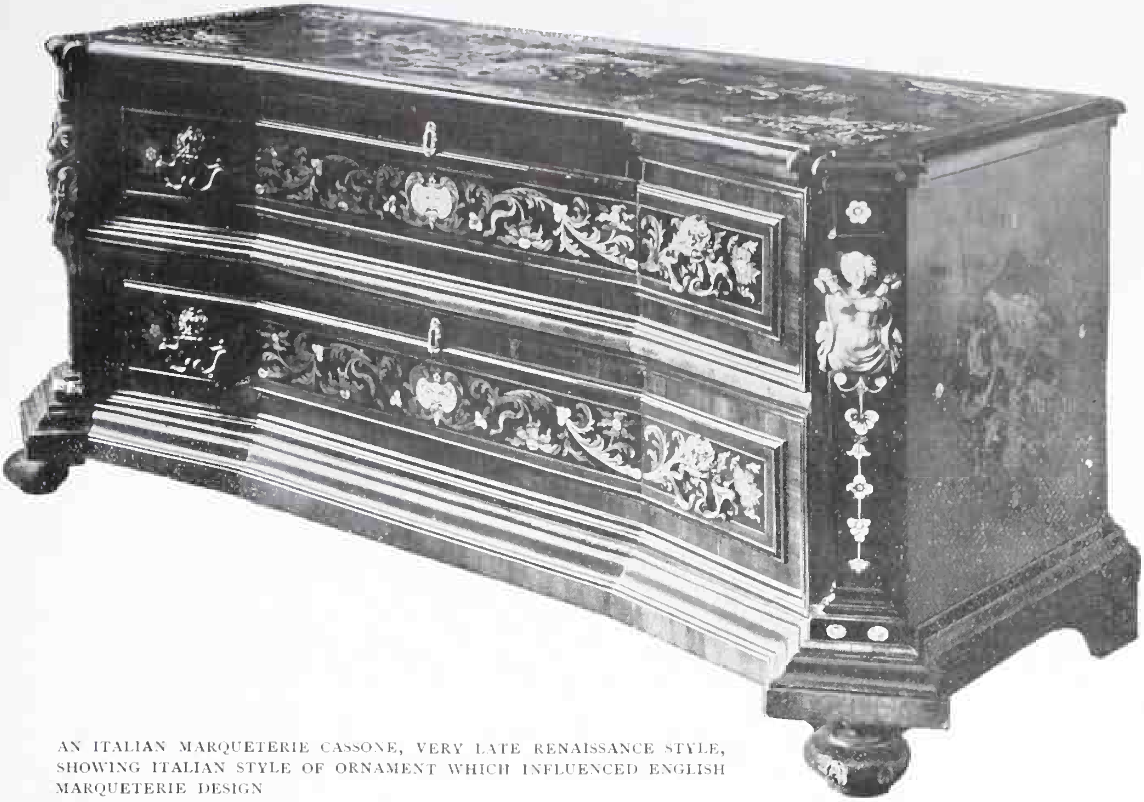
The principle of the design in the marqueterie decoration of the cabinets and tables, chests of drawers, tall clock-cases, and so on, generally comprises panels of decoration separated by bands of either plain walnut veneer or by a delicate and charming variety of veneer called "oyster shells," from a resemblance which the peculiar natural markings of the wood bear to the shell of an oyster. It is said to be cut from wood which formed the boughs of some of the more mature trees, and as these "shells" are generally some 3 or 3½ ins. in diameter, the dividing bands between the marqueterie panels were necessarily somewhat wider than when the plain walnut veneer was used.

In several of Sir Edward's cabinets one sees a great similarity in the design of ornamental marqueterie. It is generally that of an oval panel on which there is a vase on a scroll base as a centre, with birds and flowers and scrolled acanthus or endive leaves nearly covering the surface in busy and intricate designs. While this oval panel forms the centre of door-front or table-top, the four corners of the rectangular space are filled up by triangular panels of scrolls of acanthus or endive flowing from a cornucopia or a scroll-head. As a rule the design or pattern of this kind of English marqueterie is so elaborate and intricate that at a short distance from the object one can only get an impression of colour and effect, the lines and *motifs* of the design being blurred and indistinct.



DUTCH MARQUETERIE CHAIR TEMP. WILLIAM AND MARY

A small side-table, of which there is an illustration on page 63, is certainly one of the most elaborate inlaid examples of this William and Mary period. The birds and flowers, the garlands of leaves, are most carefully cut and inlaid, and the effect of the design is much enhanced by the delicate engraving of the veins of leaves, the details of scrolls and vase. In this particular it reminds one of the work of the great French ébénistes Oeben or his pupil and successor Riesener, who achieved such world-wide reputation in France some fifty years later.



AN ITALIAN MARQUETERIE CASSONE, VERY LATE RENAISSANCE STYLE, SHOWING ITALIAN STYLE OF ORNAMENT WHICH INFLUENCED ENGLISH MARQUETERIE DESIGN

From the writer's observations of French and English marqueterie, it is seldom that one finds a piece so carefully engraved after inlay as the top of this beautiful table. There is also an interesting detail in the legs which support it which is noteworthy. These are of the spiral twist already described above, but, when they are critically examined, it will be seen that they have not been turned by the lathe, but carved by hand to represent the effect of spiral turning. Apparently the table was made in some town where spiral turning was not available, therefore the prevailing fashion of this kind of leg had to be produced by slower and more painstaking methods.

Of the tall clock-cases in the collection, the one selected for illustration (page 64) is an excellent specimen of its kind. The chime movement bears on its dial the name of the maker, "Dav. Ormond, Westminster," a notable clockmaker of the first part of the eighteenth century. These tall clock-cases, or "grandfather" clocks, as they have been popularly termed, were a novelty about the year 1700, and were made with the object of enclosing and concealing the dangling weights, which were, previous to their introduction, liable to accident, and, moreover, were somewhat unsightly. They rapidly became the fashion.

The marqueterie panels which form the decoration of the front of the case are inlaid with walnut veneer, which has been bleached to a pale warm brown tint, in order to give a pleasing contrast to the ground of darker veneer which forms the general covering of the clock-case.

The pattern of the marqueterie panel is a design of thin lines of sycamore or holly wood, which are similar as regards their curves and scrolls to the larger and freer design of acanthus, but, being so much finer and more compressed, have some resemblance to seaweed, and this has become known as seaweed marqueterie, which is a characteristic feature of the furniture of the Queen Anne period.

To place the specimens of marqueterie in this collection in some sort of chronological order, one would date a chest of drawers, of which, unfortunately, we could not obtain a satisfactory photograph. It is one of the earliest, and shows its inspiration from the Italian rather than from the Dutch source. This example may be as early as the latter part of Charles II.'s reign, although, curiously enough, part of the carcase, or actual case which contains the drawers, is composed of mahogany, a wood which was not commonly used in England until the middle

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of the eighteenth century. This anomaly may be accounted for by the fact that the chest of drawers had, from hard wear and neglect, fallen into a dilapidated condition, and, when repaired about a hundred years ago, was partly reconstructed, and the furniture, being only considered from a utility point of view, and not from a collector's standpoint, was repaired with the material available, which would be mahogany. This, however, would only be noticed by critical examination. All the drawer fronts and inlaid top and side are of walnut wood with the old seventeenth-century marqueterie. The brass handles, being elongated drops hanging from the centres of rosettes, are pleasing souvenirs of their time.

There is another feature in the actual marqueterie design of this chest of drawers which deserves notice. When the veneers intended to decorate the panels of a piece of furniture are prepared—that is, cut into suitable sizes for the surfaces to be covered—the layers of the various veneers—say of walnut, sycamore, or holly—are laid one over the other, and the design to be produced is drawn full size on a sheet of paper, which is pasted on the topmost veneer; then all these layers are cut through with a fret-saw, and they are then fitted into the design in the manner of a jig-saw puzzle.

Now, if this operation be followed, it will be seen that there will be the "positive" and "negative" of each layer of veneer left after the fret-saw has done its work. In order to save waste and use up all the material, the veneer which is left after the "positive" design is released can be made to serve as the marqueterie design for another piece of furniture. The marqueterie sheets will then be ready for glueing down to the surface of the furniture, and will be afterwards scraped, finished, and polished.

In boulle work these two sets of veneer were termed by the French ébénistes "partie" and "contrepartie." The chest of drawers which we are now considering is decorated with marqueterie made from the "contrepartie." It will also be noticed that this earlier marqueterie is not engraved, but is left "blind," to use a technical term.

The next example in order of date is one of the four old Dutch marqueterie chairs, which is illustrated, and which is a very characteristic specimen of this kind of work. The carved cresting of dragons' heads supporting a centre shell ornament was afterwards much in evidence in the design of chairs made in England after the accession to the throne of William III. The inlaid backs of these chairs show the usual *motif* in Dutch marqueterie—two little birds surrounded by, or entangled with, flowers.

The fine cabinet, of which there is an illustration on page 65, and also the beautiful side-table already described, show the development of this bird and flower arrangement, which runs all through the designs of the marqueterie known as that of the William and Mary period; although the shape of the panels is similar to the formation of Jacobean oak panelling which one finds in the time of James II., only that in the case of the latter these panels were bound and defined by mouldings instead of by inlaid garlands, frames, or plain walnut bandings.

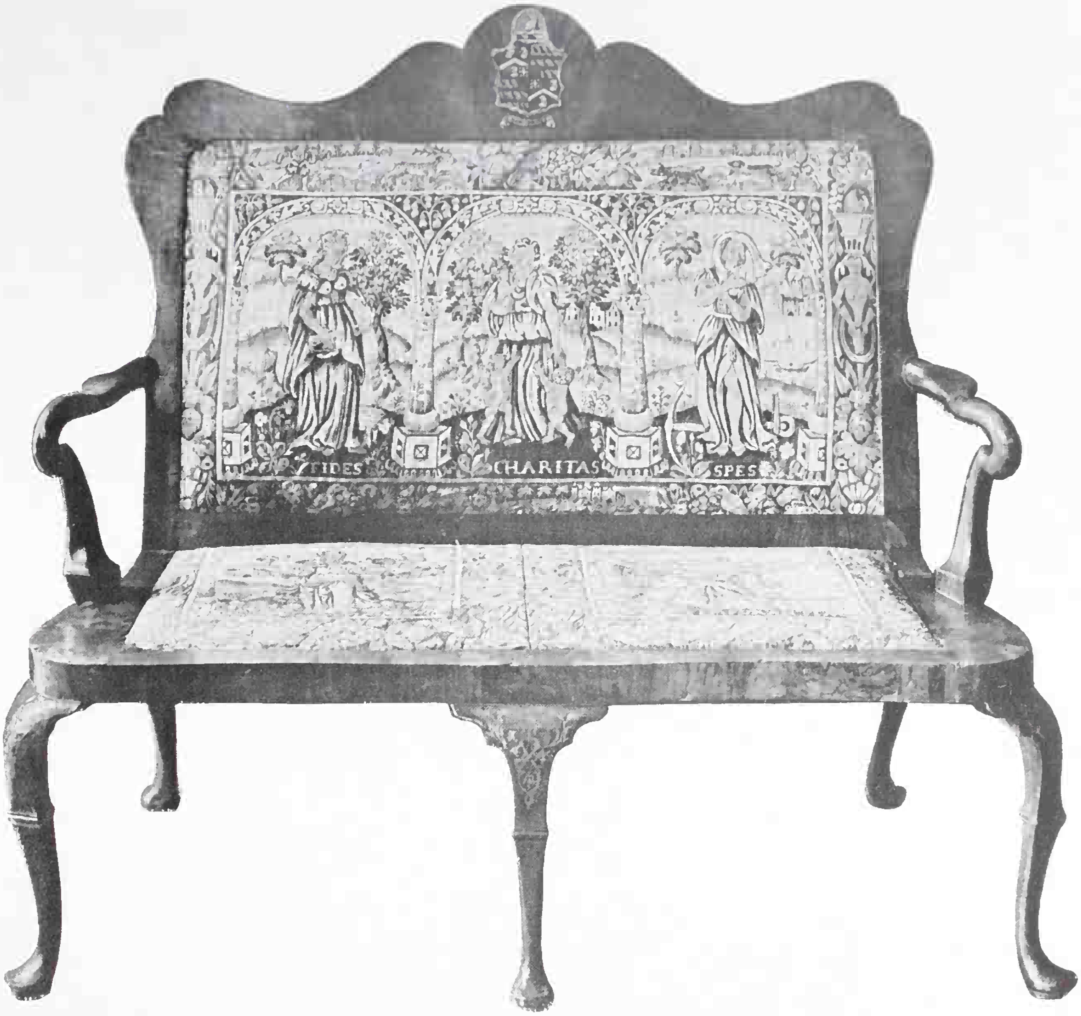
As we have already noticed, the English marqueterie furniture of the late seventeenth and early eighteenth centuries is a development which may be said to have at first come from the old Italian "Tarsia" work, subsequently strongly influenced by the taste for Flemish furniture imported by the entourage of William III., and yet, in some details, such as the arrangement of panels, an oval surrounded by four triangular corners, retaining a reminiscence of Jacobean design. This evolution produced an English transition style, succeeding the period of taste and fashion during the time of the Stuart kings, and preceding the Georgian era which was to commence after the death of Queen Anne.

Some of the coloured marqueterie of the examples in this collection show very strongly the Dutch influence by the staining with *couleurs aux naturels* the birds and flowers of the panels, also the introduction of mother-of-pearl and of ivory in the petals of the blossoms, and in some cases the design is emphasised by the addition of lines of ebony or of pear-tree stained black.

Turning from the consideration of the marqueterie furniture, there are two interesting specimens of walnut wood without marqueterie, or with only a very slight amount of inlay, which are among those illustrated.

The first is a card table of sound construction and elegant lines; the lower member of the frieze is well carved in a kind of ornament technically known as a "raking null," and the folding top of the table, when open, is supported by the two back legs opening with the half of the frame, which is collapsible. Sunken squares for candlesticks and ovals for counters remind one of the period when silver candlesticks had become more squat in shape, and were made with more solid-looking stands than had been the fashion somewhat earlier. Those which were used for this table probably bore the figure of Britannia as a hall-mark, and the counters were no doubt kept in a box of good old Chinese lacquer, so fashionable at this time. It is a table that Thackeray's Henry Esmond might have played at, and is altogether a charming piece of Queen Anne furniture. (See illustration on page 70.)

The second example of this kind is a settee, rather more roughly finished, and probably the work of a provincial craftsman, but the twisted arms with double scrolls are quite fascinating, and the cabriole legs with slight inlay on the knees are full of character. The beautiful Flemish tapestry with which it is upholstered, having panels of Faith, Hope, and Charity on the back panels, and Justice, Prudence, and Temperance on the seat, although highly decorative, are hardly in strict agreement with the settee itself, which was probably originally furnished with a cane seat and back, upon which would be placed loose cushions of velvet or tapestry.



WALNUT-WOOD SETTEE, COVERED WITH FLEMISH TAPESTRY TEMP. QUEEN ANNE

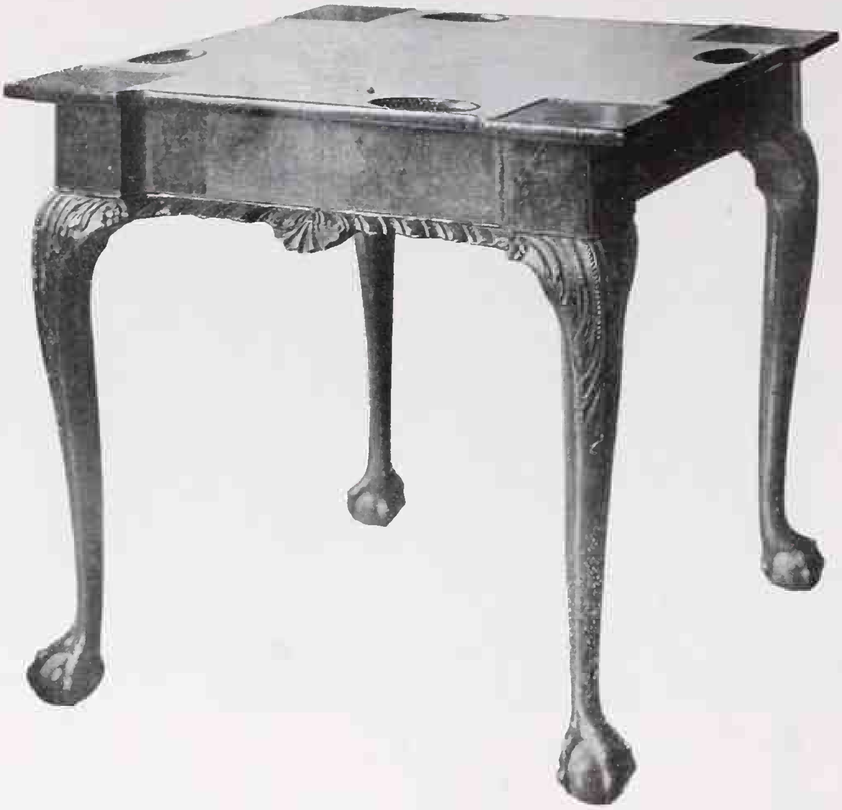
Mirrors. — The collection includes some good framed mirrors, which are worthy of notice. Until the fifteenth century mirrors were made of steel framed in silver, and not until the end of the seventeenth century were they made in England, being copies from models imported from Venice. The Duke of Buckingham set up a manufactory at Lambeth, which Evelyn mentions as having visited in 1677, and he writes, "they made looking-glasses far larger and better than any that came from Venice."

The immigration of the Huguenots to this country at the time of the Revocation of the Edict of Nantes is said to have started glass-making in England, and works were established at Vauxhall as well as at Lambeth.

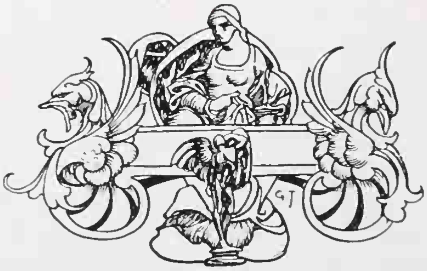
The marqueterie frames of those in Sir Edward Holden's drawing-room are of about the same period as the cabinets we have described, but the designs vary. One of them has some fretwork ornament at the top, in the manner of Chinese sandalwood carving; another has painted decorations on its rounded surface, and this is probably of an earlier date than the others; while two are of marqueterie inlay of the William and Mary period and character.

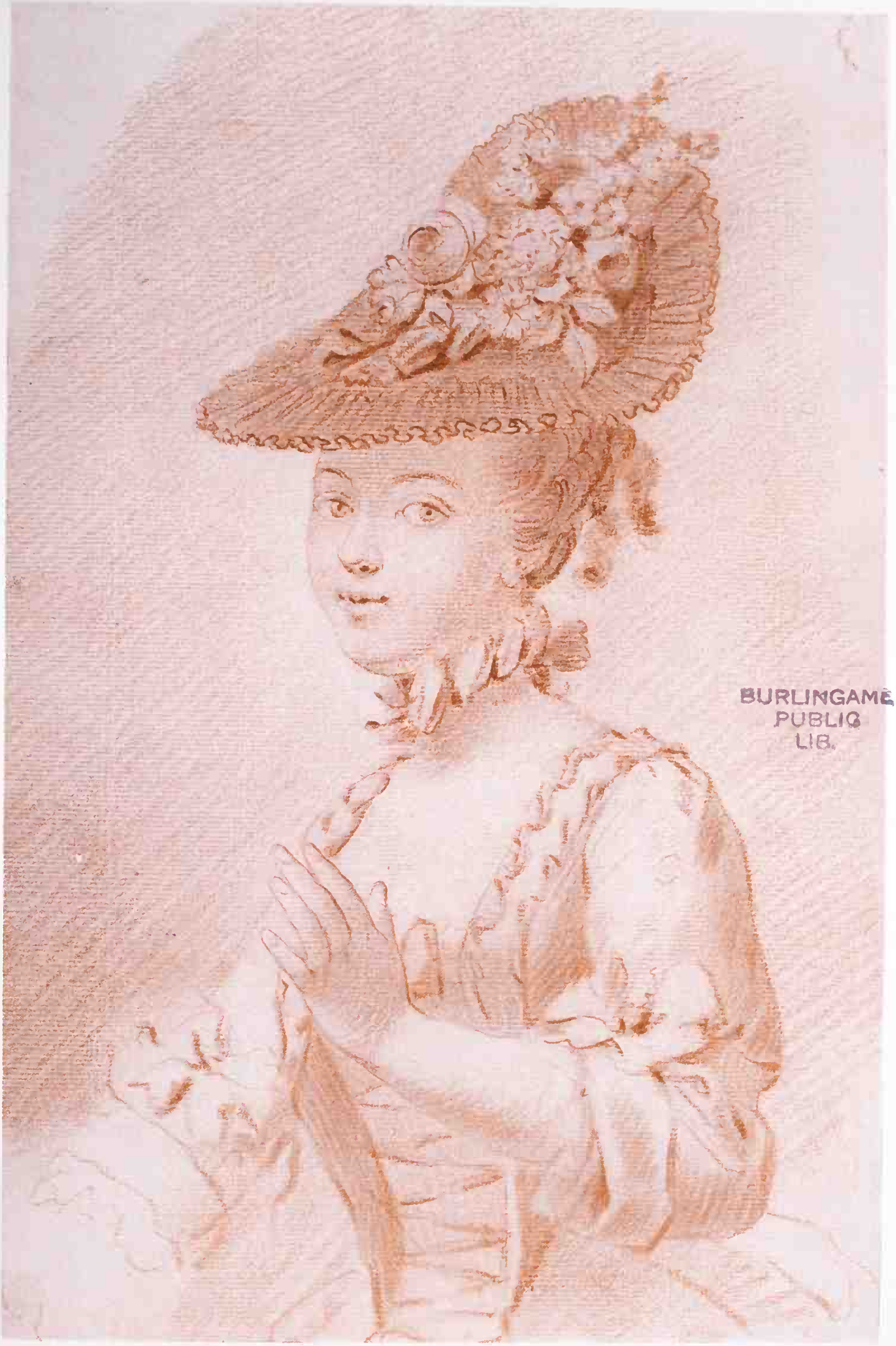
MRS. MOUNTAIN BY ADAM BUCK, 1802

In conclusion, Sir Edward Holden is to be congratulated upon the success of his efforts to collect some very interesting examples of the furniture made in this country during a period when our craftsmen, reinforced by refugees from Holland, and also very considerably from France, where religious and political tyranny caused the emigration of so many Protestants and Huguenots, had attained a very high standard of skill. He must have travelled far and wide to secure so many specimens of quality. These are difficult to find and eagerly competed for by connoisseurs who are prepared to pay high prices. The comparatively small number of pieces of furniture of the period under consideration which are in our museum, is proof of this scarcity, and as time goes on, and our cousins across the water increase their collecting activities, these private possessions of some of our best woodwork productions should be jealously guarded.



WALNUT-WOOD CARD TABLE TEMP. QUEEN ANNE





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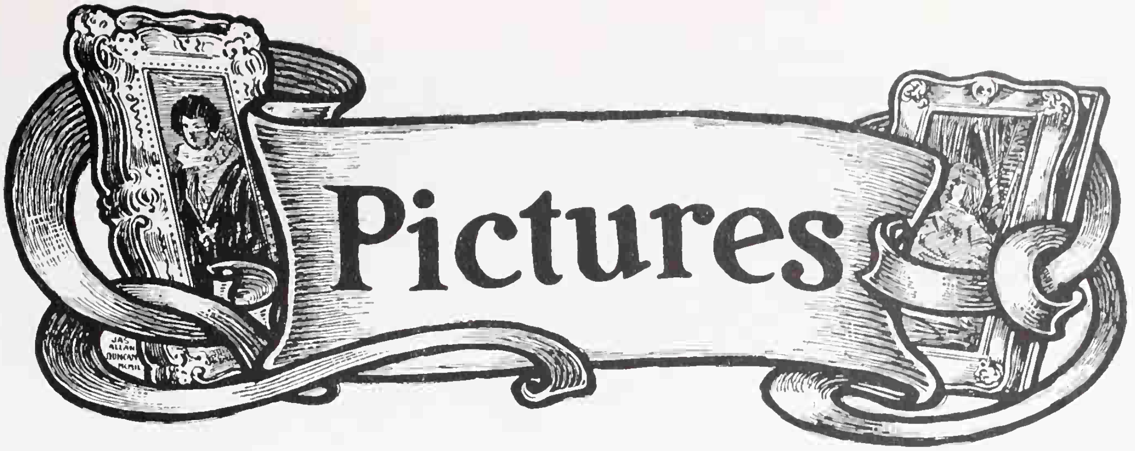
PORTRAIT OF A GIRL
FRENCH SCHOOL

MRS. MOUNTAIN

BY ADAM BUCK, 1802

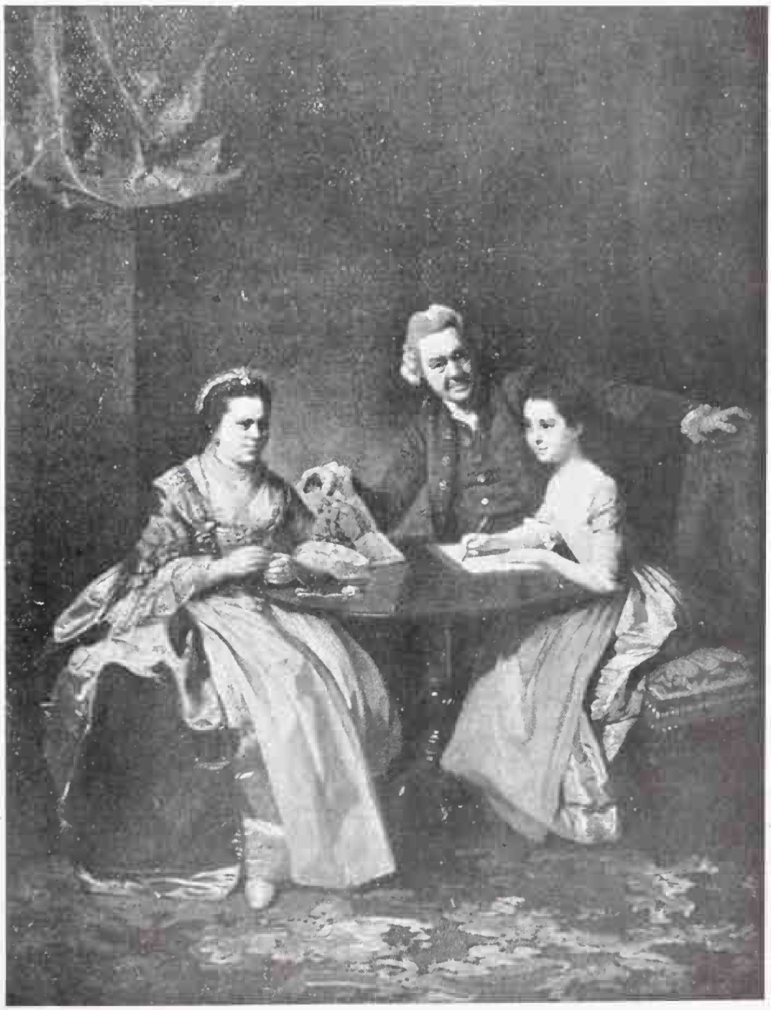


Pictures

John Zoffany, R.A. Part I.

By Lady Victoria Manners

It is a curious fact that the nineteenth century, productive though it was of much that is fine and interesting in art, should have seen the decay of one of the most attractive and delightful branches of English painting. I refer to the practical extinction of portraiture on a small scale, whether of single figures or family groups. Probably the invention of the camera brought about this unwelcome change, for the people who were content with small portraits transferred their patronage to the photographer, and only those who liked their features to be perpetuated the same size as life remained faithful to the medium of painting. Thus it is that a frequent visitor to the principal art exhibitions would come to the conclusion that the average man or woman declines to be painted except in the conventional full length, three-quarters, or other orthodox sizes beloved by the Royal Academy, the rare groups and small interiors by Mr. Orpen and one or two other artists only serving to provide enough exceptions to prove the general rule. The cessation of this form of portraiture is the more unfortunate as, in these days of flats and smaller houses, there can be comparatively few people who can hang life-sized portraits in their homes to



MR. AND MRS. PALMER AND THEIR DAUGHTER

advantage, and still less large family groups. The sad fate of the gigantic picture of the immortal Primrose family, described in *The Vicar of Wakefield*, should serve as a warning to art patrons who indulge in such large canvases.

Owing to the war, and to the shutting up of many of our big houses, commissions for painting life-size portraits will in all probability become fewer, so that a revival of portraits executed on a smaller scale is much to be wished for. Hogarth is the most celebrated exponent of this phase of art, his family groups—or conversation pieces, as they were styled in the eighteenth century—being widely known. Another artist whose work in this *métier* is almost of equal interest is Zoffany, who largely devoted his genius to it, and, though of foreign birth and Italian training, few painters have so caught and realised the essential characteristics of English family life.

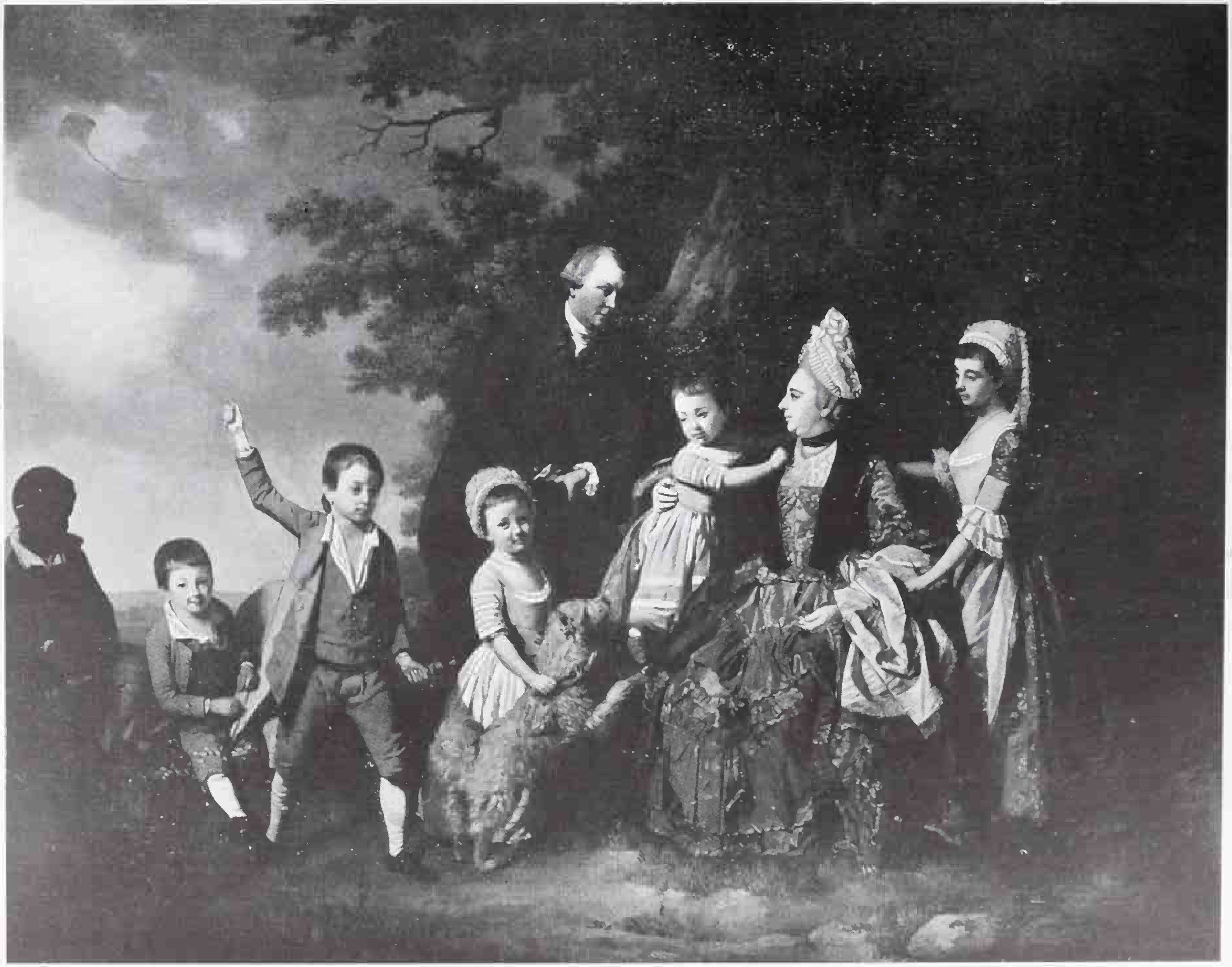
For the past few years the writer has been carefully studying the work of this artist. His best and most important pictures being largely hidden away from critics and the world at large in English and Scottish country houses, his greatness as a painter has never been fully recognised, nor has the story of his romantic and chequered career ever been adequately told. The few short biographies of him which exist leave much to be desired in fulness and accuracy, and even the very latest of them, an interesting article by Mr. Tennyson in the *Quarterly Review*, leaves a great deal untold.

The need for an adequate biography of such an important artist is so palpable that my friend, Dr. Williamson, and myself decided to attempt to fill the gap. For some time back we have been engaged in investigations concerning Zoffany's life and work, and have succeeded in accumulating photographs of a number of his most attractive pictures, the reproductions of which should lead to a fuller recognition of the artist's genius. We have been fortunate enough to meet some of Zoffany's descendants, who have kindly placed at our disposal portraits of the artist and various documents concerning him, together with much important private information hitherto unpublished, which will throw a new light on many important points in his career. From these and other sources we shall hope to compile an authoritative biography of the artist, which will be fully illustrated, an advantage which hitherto has not been given to the few short monographs appearing in one or two magazines, which constitute practically all the available literature concerning him.

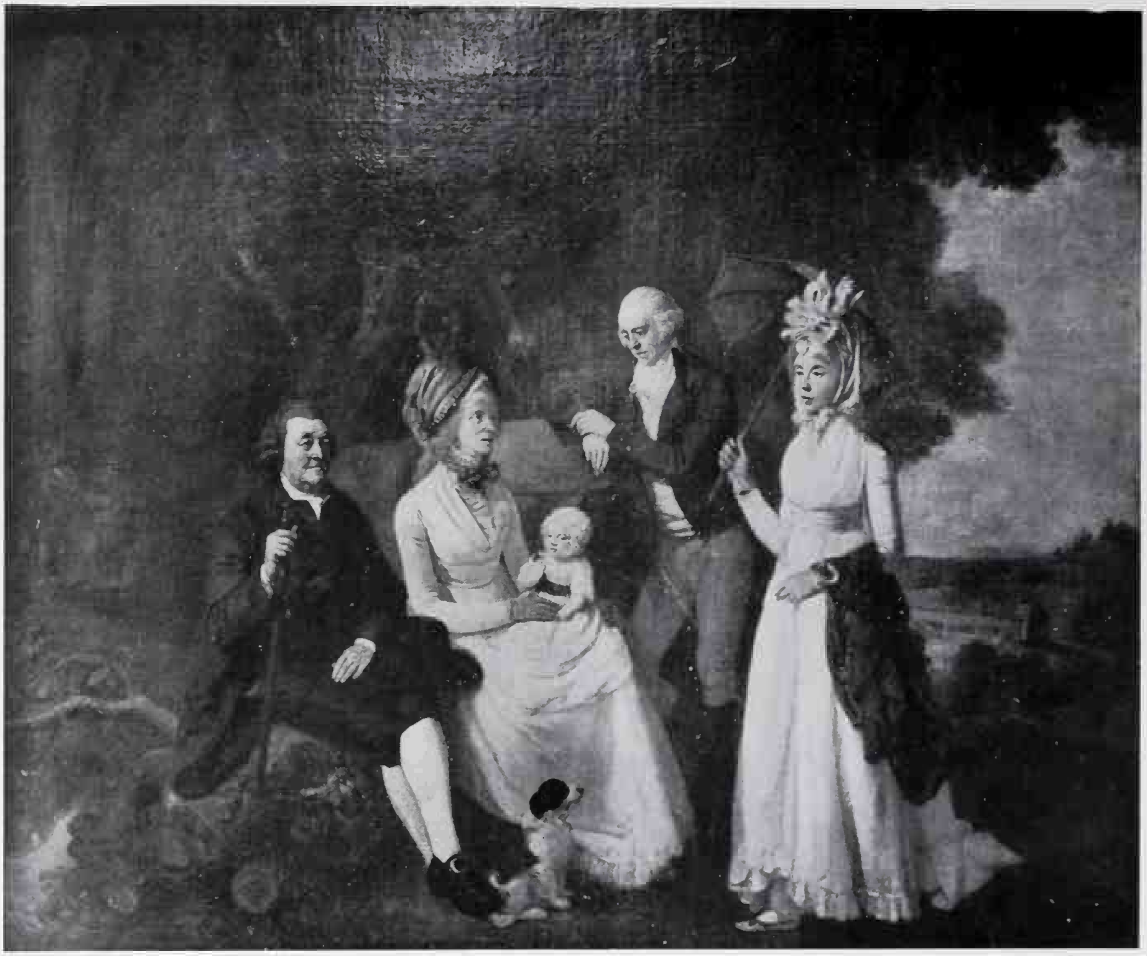
So little is known of the work of all but a few of the eighteenth-century artists, that scores of pictures having no connection with Zoffany have been ascribed to him, and his reputation has suffered in consequence. One reason for this is that his name is popularly associated with certain types of work, such as portraits on a small scale and theatrical and Anglo-Indian subjects, which were generally produced by lesser-known men; and all examples of these *métiers* which attain a certain merit, yet cannot be definitely identified, are apt to be set down as his handiwork. Sometimes there is a certain plausibility in these ascriptions. For example, the work of Arthur W. Devis, another Anglo-Indian artist, whose pictures possess a certain naive charm, does somewhat resemble that of the earlier and stiffer productions of Zoffany, and is frequently taken and bought by the unwary as his work, though, as a matter of fact, it is greatly inferior to it both in draughtsmanship and brushwork.

Zoffany's pictures have, as it were, a double value, for they are not only good art, but they also record the domestic life of his period, in its more placid and simpler aspects, with an exactitude and wealth of detail which can hardly be found in the work of any contemporary. A typical example of this is the attractive group of *Mr. and Mrs. Palmer and their daughter*. The father is apparently supervising the efforts of his daughter to sketch her mother, while the latter, though posing as a model, is still industriously going on with her tatting. Altogether it would be difficult to find a happier, more comfortable-looking family party than has been portrayed in this group. An interesting feature of this, as well as of the majority of Zoffany's pictures, is his accurate delineation of the fine Georgian furniture and the picturesque costumes of his day. He was especially fond of introducing into his interiors a small round table and an Oriental table-cover, both of which are depicted in the Palmer group. They are painted with great skill and dexterity, giving expression of minute detail without any littleness of feeling. The costumes are painted in the same way, Mrs. Palmer's blue-green satin gown deserving special mention for the fine rendering of texture shown in it. Altogether the work is a fine example of exquisitely finished handling.

Zoffany was curiously fond of introducing himself into his groups. Thus in his large *Tribuna at Florence*, now in the Royal Collection, he is in the background holding up for inspection a picture of *The Madonna and Child*, by Raphael, which he subsequently sold to Lord Cowper. Another picture in which he appears is the *Academicians gathered round the Model*, in the Life School at Somerset House, where he is shown seated on the extreme left, with his palette in his hand; while in an interesting portrait group of *Colonel Poher, Colonel Martin, and Major Wombwell*, painted in India, and now belonging to Mr. Bridgeman, Zoffany has represented himself at work at an



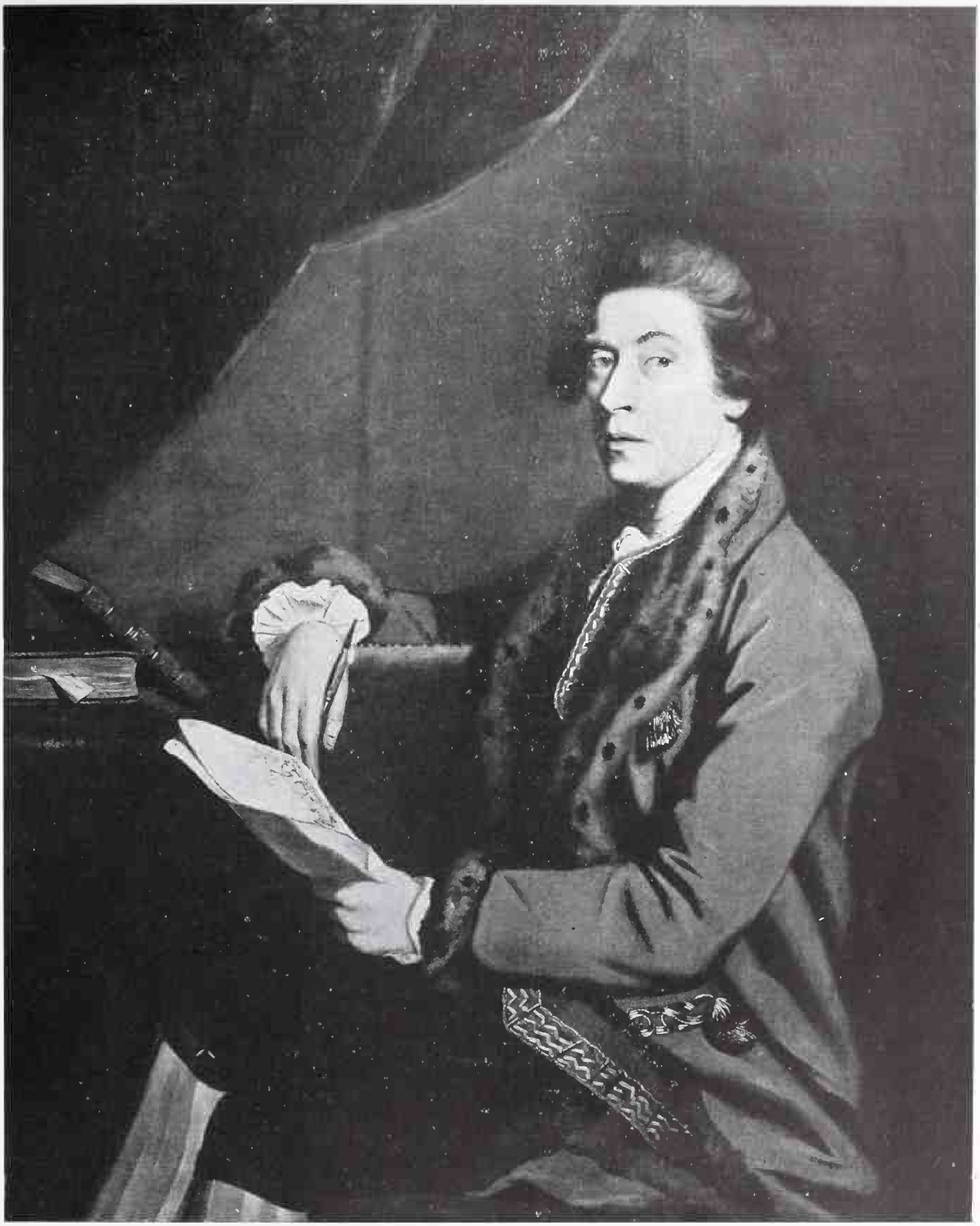
FAMILY GROUP IN THE POSSESSION OF MR. WILLIAM ASCH



THE SAYER FAMILY

easel. The picture of ***Mr. and Mrs. Burke of Carshalton,*** of which a coloured illustration is given, introduces the artist as a friend of the family, sitting on the extreme left, supporting the youngest daughter between his knees. Her elder sister has just succeeded in landing a fish on her line, which her brother is unhooking, while Mr. Burke sits behind with a newspaper in his hand, and his wife stands beside him resting her arm on his shoulder. The children are painted with much charm and sympathy, their expression and attitudes being both easy and unconscious. In grouping his figures Zoffany has departed from the conventional pyramidal arrangement, and by so doing has made his composition more natural and unstudied, so that one feels that the family, instead of being formally posed, has been caught unawares, without any of that stiffness which usually characterises a portrait group. Another self-portrait of Zoffany is one in which the artist appears alone, seated, in a red coat, holding a book in his hand. This has only been recently discovered, and is now the property of Mr. John Lane, who has lent it for exhibition at the Brighton Museum Art Gallery. The picture very strongly resembles the portrait of Zoffany in the Museo Fiorentino, and among the accessories shown in the latter is a similar book to the one which the artist holds in his hand. Mr. Lane's picture is probably the later work of the two.

Zoffany was an intimate friend of Gainsborough, whose portrait he painted two or three times, the best known example being, of course, the very brilliant little head in the National Gallery, which has been frequently reproduced, and forms the frontispiece to Sir Walter Armstrong's monograph on Gainsborough. Another and much less well-known example is the fine portrait, now reproduced for the first time, which shows the artist pausing and looking up while at work on a crayon drawing, as though meditating on his subject. Like most portraits of artists by fellow-artists, it is both interesting and sympathetic. The sitter is attired in a grey coat edged with fur, a scarlet waistcoat, dark breeches, and white stockings. The colour throughout is subtle and rather subdued, and



THOMAS GAINSBOROUGH BY J. ZOFFANY, R.A.

the picture is not without traces of Gainsborough's own influence in its general treatment. This, however, was by no means unusual in Zoffany's work, for the painter showed far more affinity with Gainsborough than with Reynolds, his pictures often recalling the former great artist's work in their pose, composition, and silvery tone.

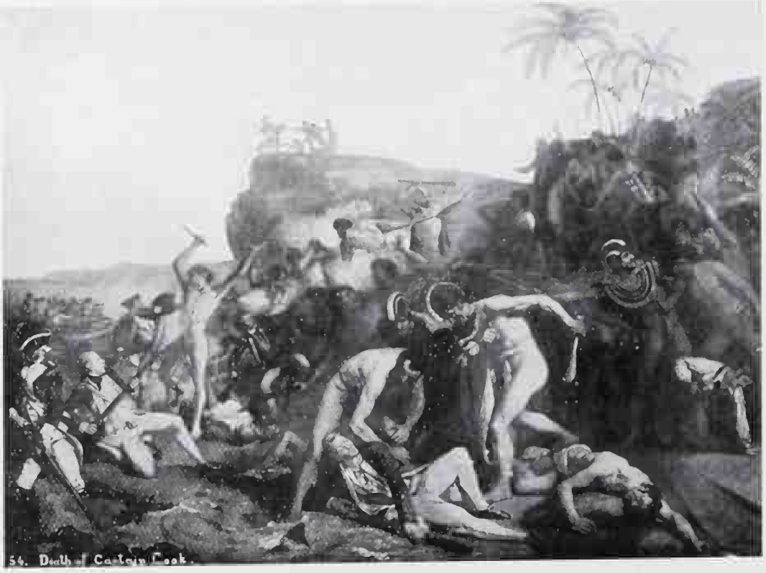
Very delightful is the representation, which will be reproduced in our next number, of a young fisherman, Master James Sayer, at the age of thirteen, son of Robert Sayer, the well-known print-seller. The boy is shown standing by a stream taking a fish off the hook, his black lace hat and a fishing-basket on the ground near by. Zoffany was fond of representing his sitters as votaries of the "gentle art," but this picture is quite one of his happiest efforts. The colouring throughout is especially rich and brilliant, without any of the drab tones which sometimes marred his colour schemes, while in point of date (about 1772) it belongs to what may be called the painter's finest period of work and technique.

R. Houston scraped a fine mezzotint of this picture, and it was published by Robert Sayer in 1772. Zoffany was probably an intimate friend of the Sayers, as he painted two fine outdoor groups of the whole family, with their house near Richmond represented in the background.

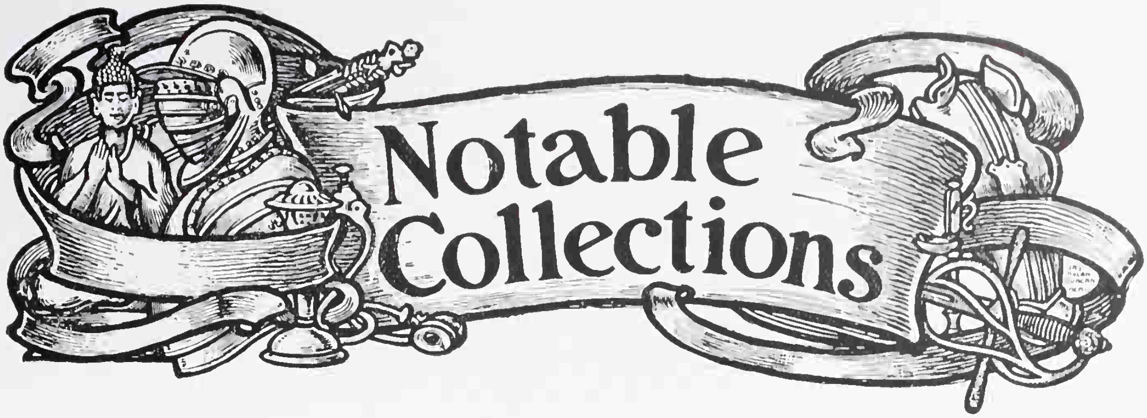
In a totally different genre is the picture at Greenwich Hospital, representing the death of Captain Cook at Owyhee in 1779. Zoffany has depicted the scene when the intrepid explorer had landed, accompanied by Lieutenant Phillips, of the Marines, and several of his men. Their object was to obtain possession of the king at Owyhee, and to hold him as a hostage until the boat which had been stolen from Captain Cook's ship was restored; but a large concourse of the natives pressed upon him, and obliged him to retreat to the shore, when, turning to restrain the fire from the boats, Captain Cook was treacherously stabbed in the back by one of the native chiefs, and immediately afterwards despatched by another.

Zoffany has treated this scene with a great deal of dramatic feeling—he was probably influenced by West's *Death of Wolfe*, which had been exhibited in 1771, and was a tremendous departure from the ordinary "historical" picture in style and treatment, as it was the first modern historical work in which the actual dresses of the day were depicted. Until then the convention had been to dress the characters like Romans or Greeks. Zoffany has depicted the death of Captain Cook with as much realism as possible.

The portrait group belonging to Mr. Asch is one of Zoffany's finest achievements. It has never been reproduced before. Unfortunately the name of the family depicted in it is not known. Perhaps the readers of THE CONNOISSEUR can offer some information on this interesting question. Such suggestions will be very welcome.


54. Death of Captain Cook.

THE DEATH OF CAPTAIN COOK

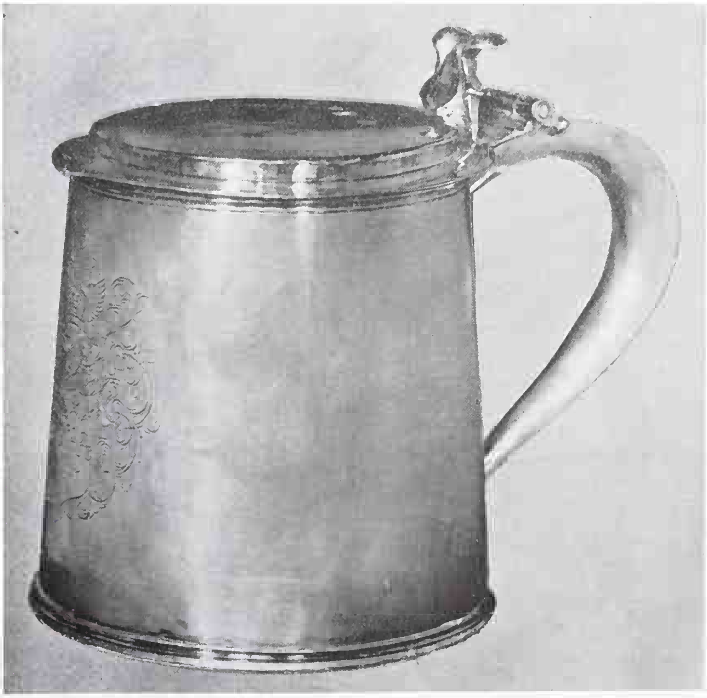


Notable Collections

The Collection of Silver belonging to C. D. Rotch, Esq.

By W. W. Watts, F.S.A.

In forming his collection of silver, Mr. Rotch has in the main confined his attention to that most attractive period of silversmithing in England, the first forty years of the eighteenth century. There are many considerations which go to make this period one of the most fascinating in the history of silversmithing in this country. It brought a complete reaction from the art of the periods which immediately preceded it. In like manner the work of the reign of Charles II. had shown a rebound from the simplicity and plainness dictated by the stern spirit of the Commonwealth. The production of the new regalia for the coronation had given the lead, which was quickly followed by municipal and other corporate bodies, who provided themselves with the emblems of authority as well as with costly cups and noble pieces of plate, the outward signs of their wealth and prosperity. The extravagance of the Court found expression in huge vessels of silver. John Evelyn notes the Duchess of Portsmouth's "massy pieces of plate, whole tables and stands, of incredible value," and her "great vases of wrought plate, tables, stands, chimney furniture, sconces, branches, braseras, etc., all of massive silver, and out of number." The silver furniture, fire-dogs, large wine-cisterns, and fountains in the Royal collections, at Knole, Ham House, Welbeck, and elsewhere, survive to illustrate how closely the silversmith's work reflected the spirit of the age.

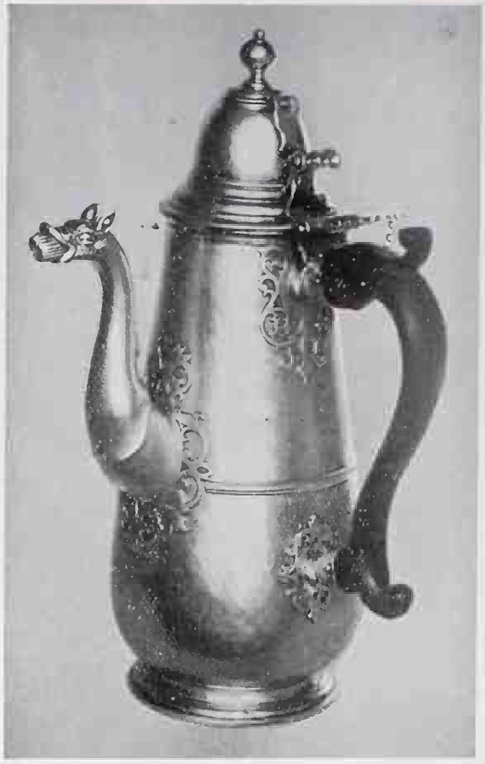


No. I.—Tankard with flat lid, 1671

And not only in the quantity of objects produced, but in the quality of workmanship, did the craftsman show the extent of his prolific skill. The form and proportion of the object, the disposition of the decoration, showed the hand of a workman who had arrived at the zenith of his powers. In the use of repoussé, chasing, or engraving he was equally at his best: consummate knowledge and skill was expended in the execution of every detail, to which was added a delicacy of finish rivalling the productions of previous centuries.

The last forty years of the seventeenth century witnessed this outburst of love of extravagant ostentation and almost vulgar display. And, be it remembered, the custom still prevailed of heaping up the sideboard with great masses of plate, tier above tier, while the table remained comparatively free, containing only the plate necessary for actual use.

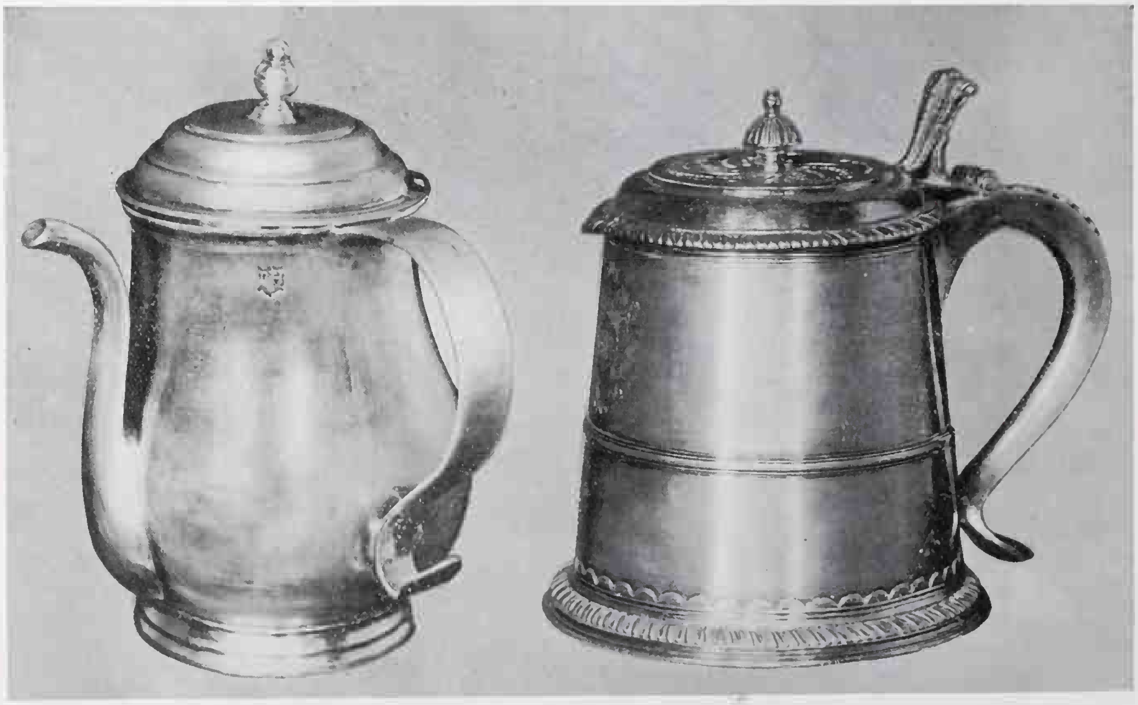
No greater change of style can be imagined than that which came with the opening years of the eighteenth century. It showed a marked reaction, and a return to simplicity of form and restraint in ornament. It would seem as if the silversmith had grown weary of the excessive elaboration of the previous generation. He saw more clearly than ever before the value of plain surfaces, and took advantage of the natural character and possibilities of the metal in which he was working. Grace of form, the use of rich mouldings, a sparing amount of ornament, but of the finest quality, differentiate the work of this period, and constitute the fascination felt by so many. The play of light on the plain surfaces, the breaking up of light on the mouldings or facets, were considerations worth thinking of and taking advantage of. And, further, there was now full scope for fine heraldic engraving.


No. III.—CHOCOLATE POT WITH "CUT-CARD" DECORATION MADE BY WILLIAM FAWDERY, 1704

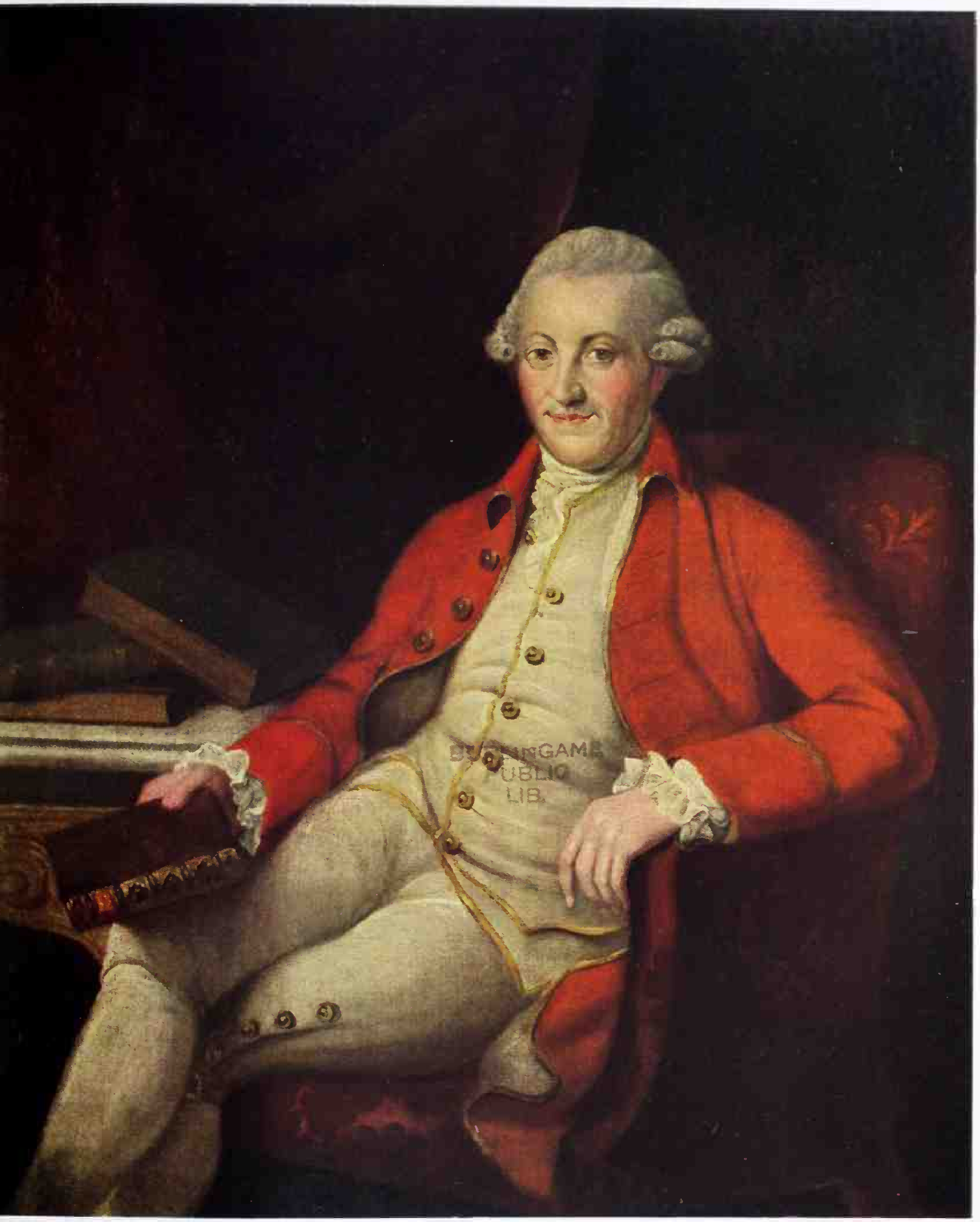
The new style, therefore, while differing in almost every respect from that which preceded it, demanded as high a standard of manipulative skill, and called for the keenest efforts of the best of silversmiths.

Now that a wider range of objects was required for table use, and little for the sideboard display, the silversmith found himself busily occupied with a larger clientèle than before. The introduction of tea, coffee, and chocolate into the country soon after the Restoration added to the number of vessels required of him, and gave additional opportunity for the exercise of his inventive skill.

Meanwhile the arrival of French silversmiths, who had been exiled from their country through the


No. II.—FEEDING CUP, BY BENJAMIN HARRIS BEGINNING OF EIGHTEENTH CENTURY

No. IV.—TANKARD WITH "CUT-CARD" DECORATION MADE BY ROBERT INGLIS, OF EDINBURGH, 1704



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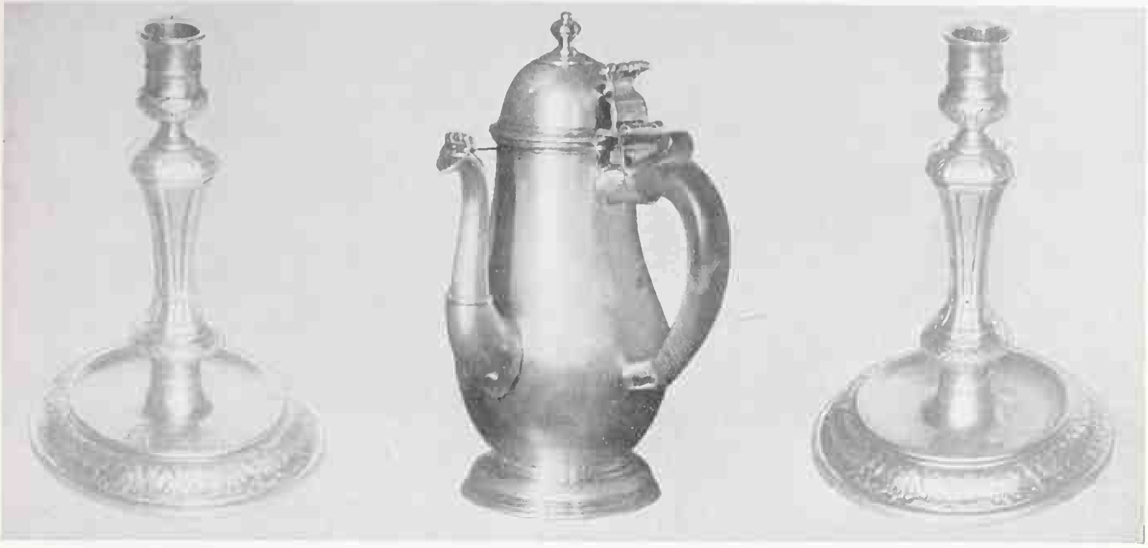
PORTRAIT OF JOHN ZOFFANY, R.A.

n the possession of Mr. John Lane

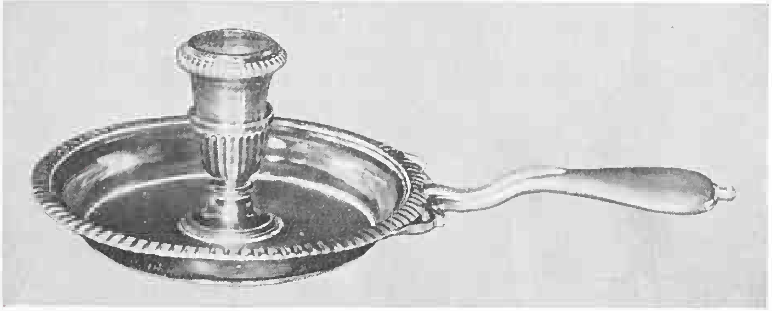
MRS. MOUNTAIN

BY ADAM BUCK, 1802



No. V.—PAIR OF CANDLESTICKS MADE BY WILLIAM BAINBRIDGE, 1708 No. VI.—COFFEE-POT MADE BY JOHN EAST, 1709

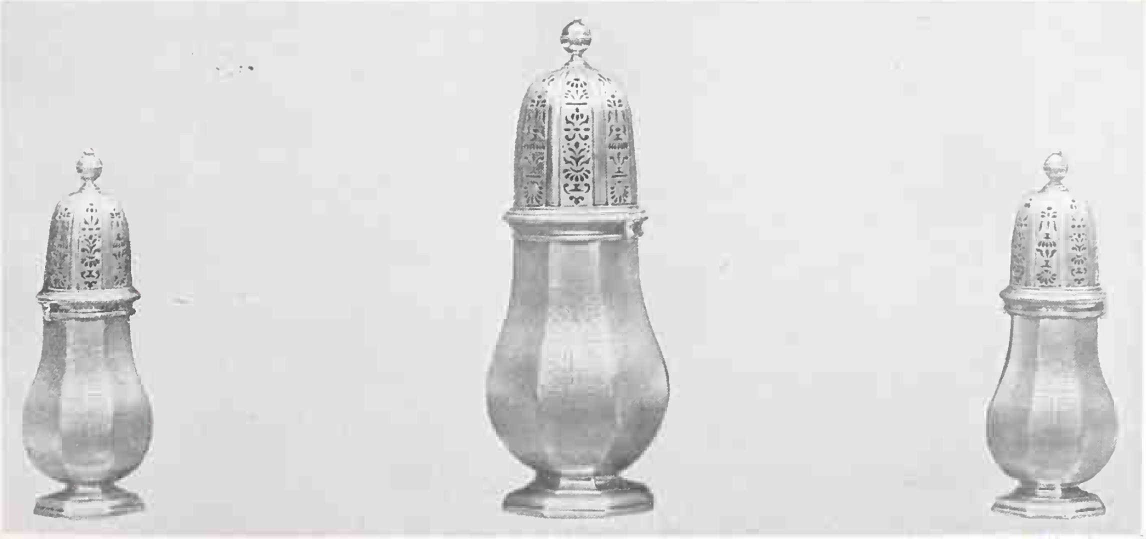
Revocation of the Edict of Nantes, in 1685, was exercising a powerful influence over English work. France in the seventeenth century had witnessed a vigorous revival of many of the arts; and in silversmithing her craftsmen had arrived at a high standard of delicacy of execution and refinement of style and finish. To England they came, and here they and their children worked.



No. VII.—CHAMBER CANDLESTICK MADE BY A. COURTAULD, 1710

Among Mr. Rotch's collection are pieces by men such as Chartier, Le Sage, Courtauld, Buteux, and others whose names reveal their French origin.

Whether the English craftsman had much originality is a question which we are not concerned with in this article; but it is clear that he was always ready and willing to learn, and the advantage of profiting by the study of the work of



No. VIII.—SET OF THREE CASTERS MADE BY ANTONY NELME, 1711

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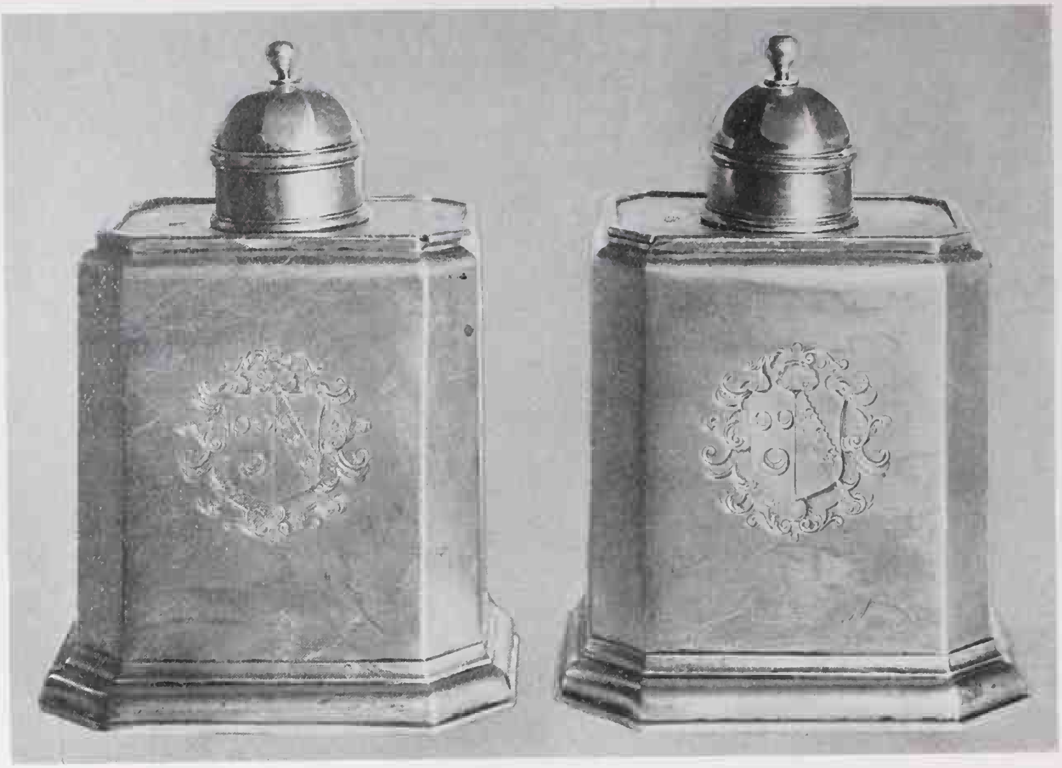
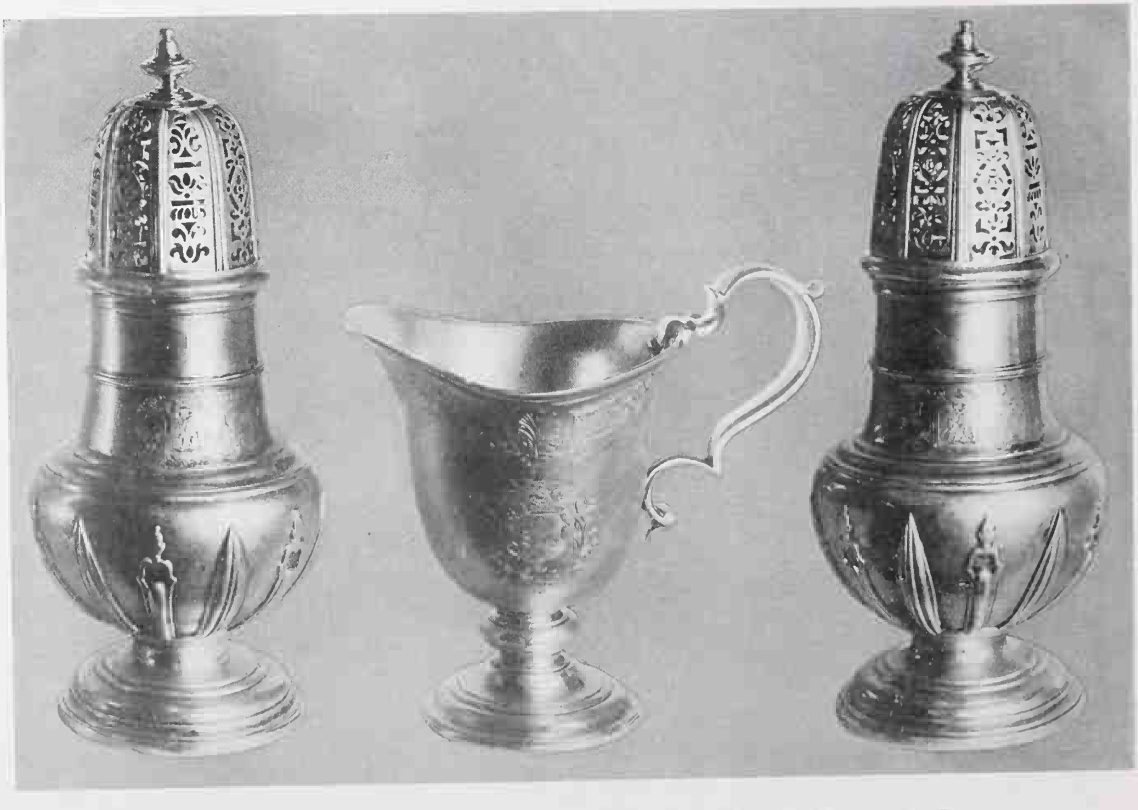
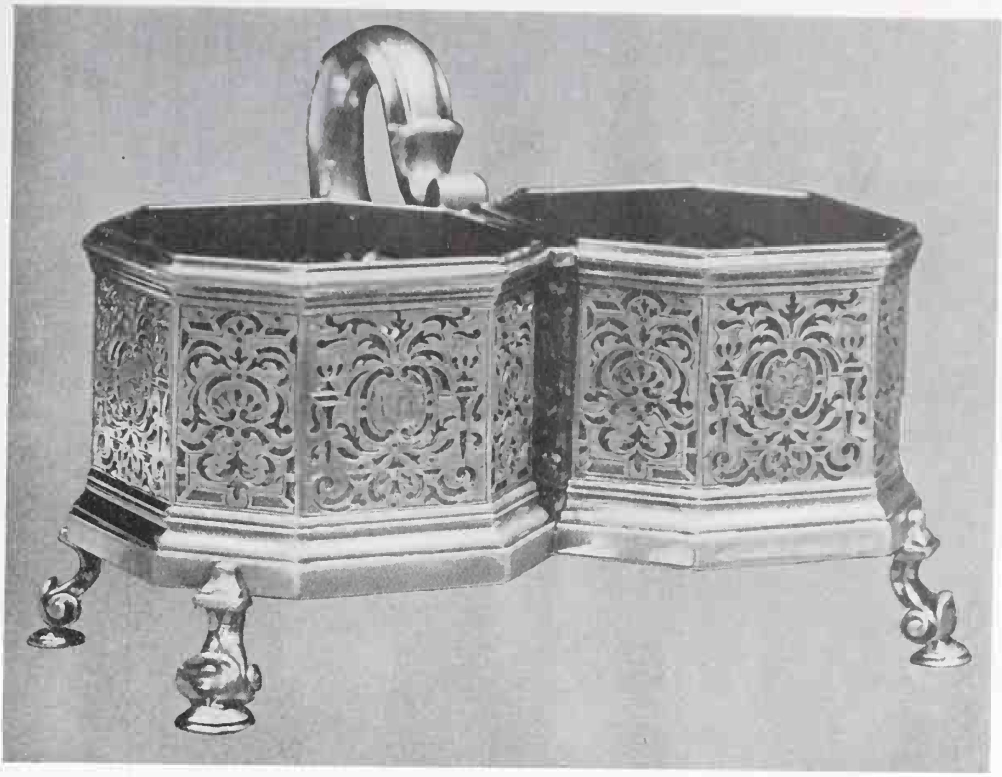
BY ADAM BUCK, 1802



No. IX.—PAIR OF OCTAGONAL TEA-CADDIES MADE BY JOHN FARNELL, 1721

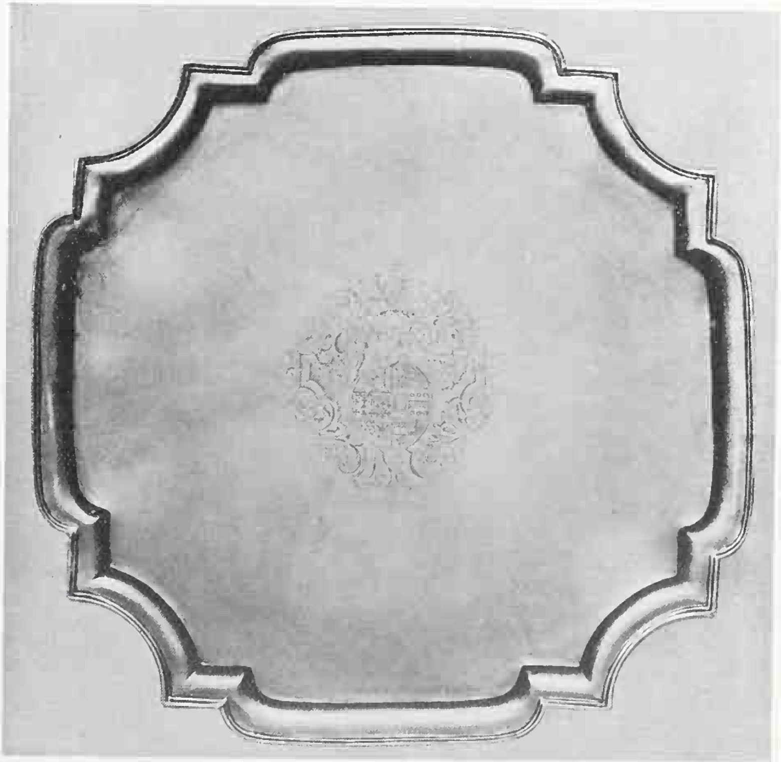


No. X.—PAIR OF CASTERS MADE BY A. COURTAULD, 1721 No. XI.—CREAM-JUG, ABOUT 1720–30



No. XII.—CRUET FRAME LONDON HALL MARK FOR 1723

his French brothers was an opportunity of which he was not slow to avail himself. With these facts in mind, we are prepared for what will be found in Mr. Rotch's collection, and can without difficulty understand his predilection for the work of the period he has chosen.

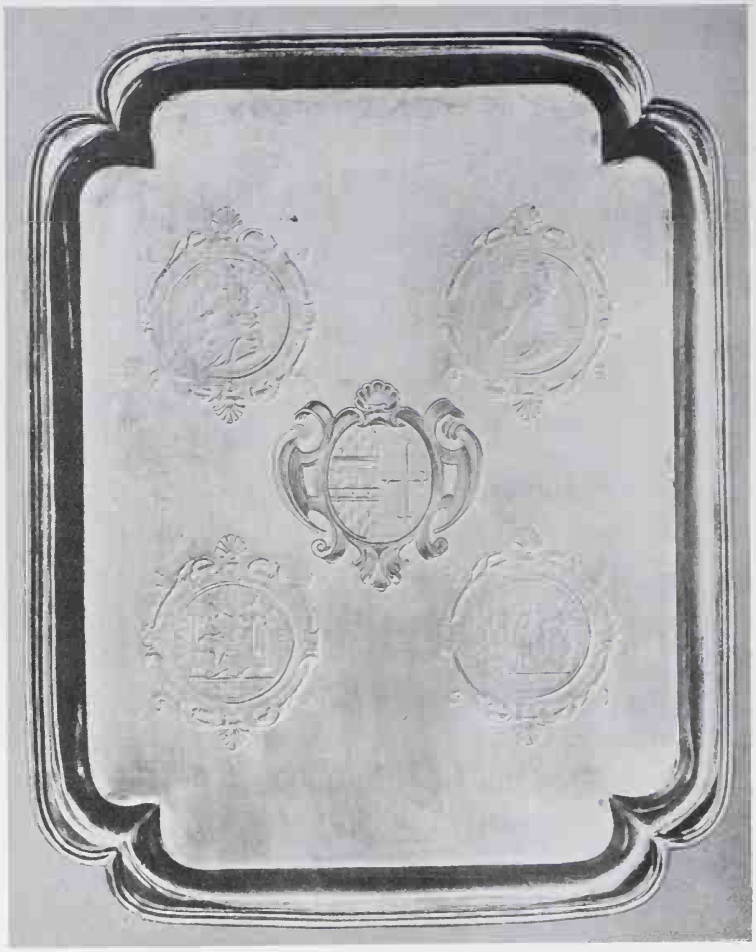


No. XIII.—SHAPED OCTAGONAL SALVER MADE BY T. BOLTON, OF DUBLIN, 1725

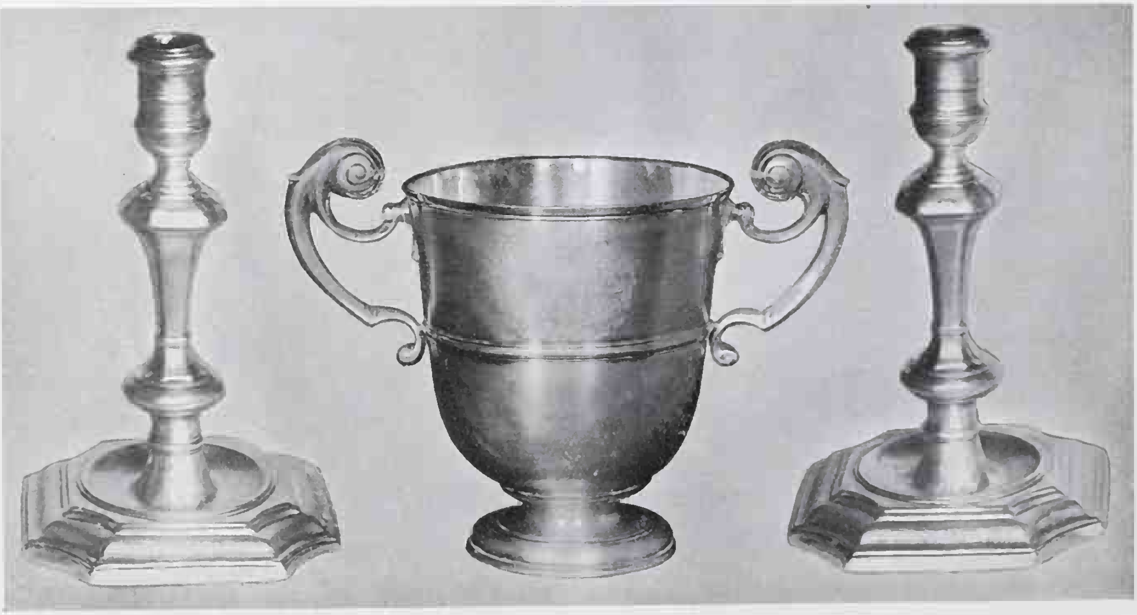
Mr. Rotch's earliest piece is a tankard with flat lid, of 1671, which, although made during the reign of Charles II., seems to anticipate the coming reversion to simplicity. Its only decoration is an engraved shield of arms, with boldly flowing mantling (No. i.). A charming little feeding cup, by Benjamin Harris, must date from the very earliest years of the eighteenth century (No. ii.).

One of the choicest of his pieces is the chocolate-pot made by

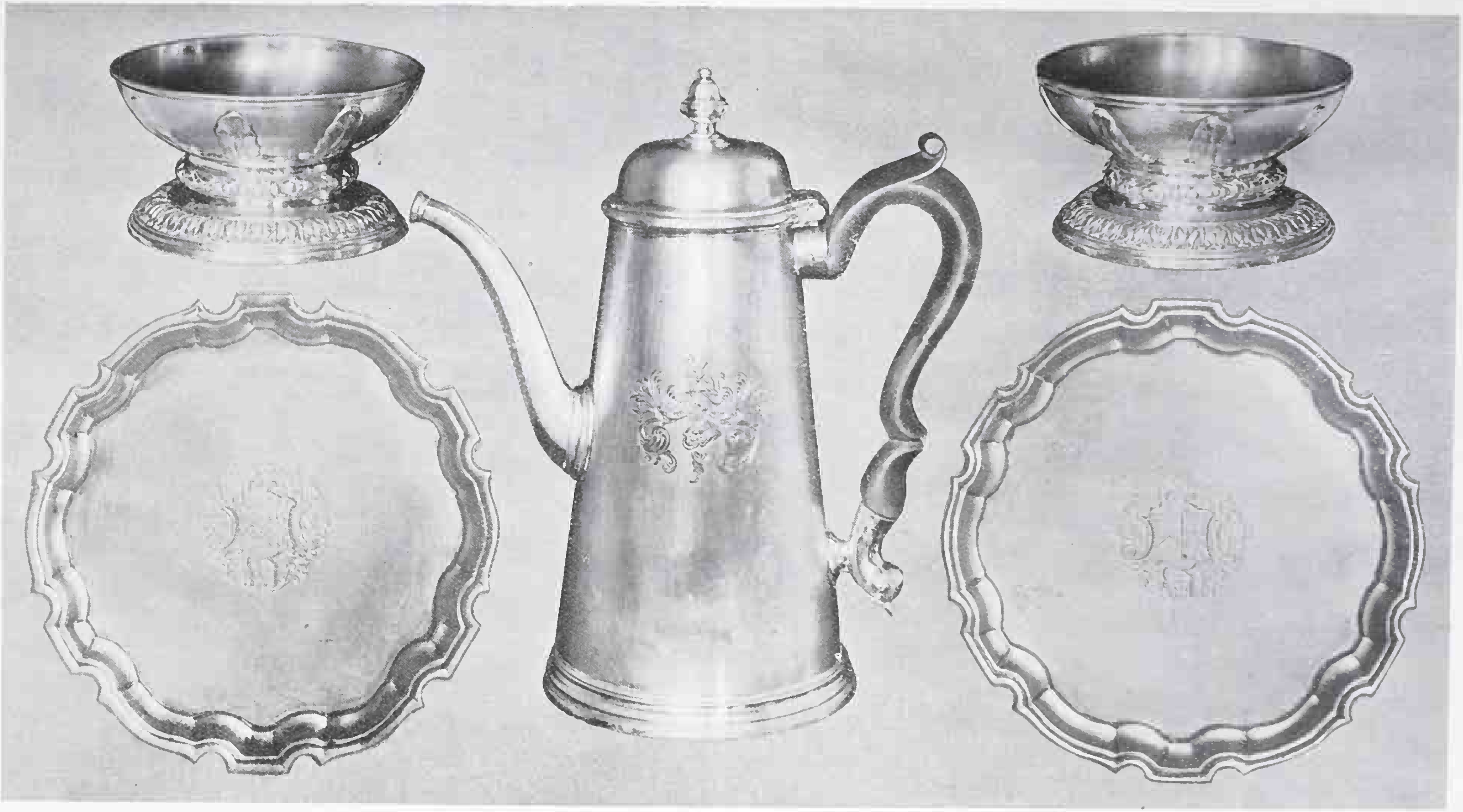
William Fawdery in 1704, a vessel of graceful proportions, with the marks of the hammer showing clearly after two centuries (No. iii.). The attachments of the handle and spout are framed with "cut-card" scroll-work, giving additional richness of effect. This piece, formerly in the collection of the late Colonel Fearon Tipping, illustrates the perfection of workmanship attained by the Queen Anne silversmiths. "Cut-card" decoration also appears on the lid of the tankard made by Robert Inglis, of Edinburgh, in the same year (No. iv.). The form of the vessel is considerably strengthened by the moulding which encircles it just below the middle. Additional beauty is gained by the engraved frame, containing an example of the double monogram, which was then just coming into popularity. The candlesticks made by William Bainbridge in 1708, with their finely chased bases, should surely be the work of a French silversmith, so closely



No. XV.—SALVER ENGRAVED WITH CORONATION MEDALS OF GEORGE II. AND QUEEN CAROLINE



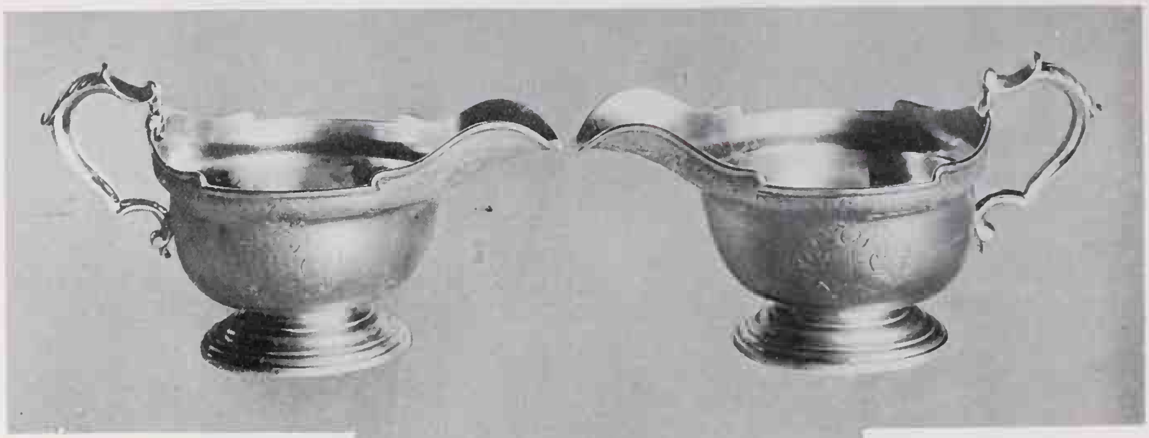
No. XIV.—HARP-HANDLED CUP MADE BY J. WALKER, OF DUBLIN, 1726
No. XVI.—PAIR OF CANDLESTICKS MADE BY ABRAHAM BUTEUX, 1728



No. XVII.—COFFEE-POT MADE BY A. COURTAULD, 1729

No. XVIII.—TWO OF A SET OF FOUR SALT-CELLARS MADE BY J. LE SAGE, 1729

No. XIX.—PAIR OF SALVERS MADE BY J. TUITE, 1732

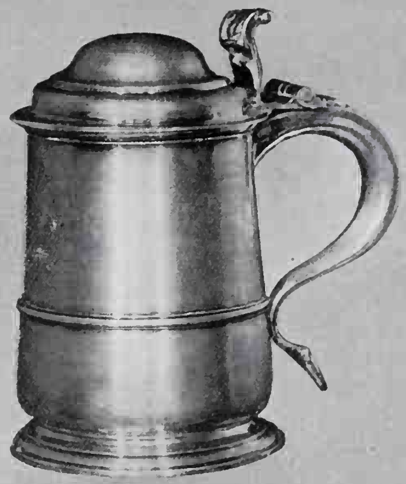


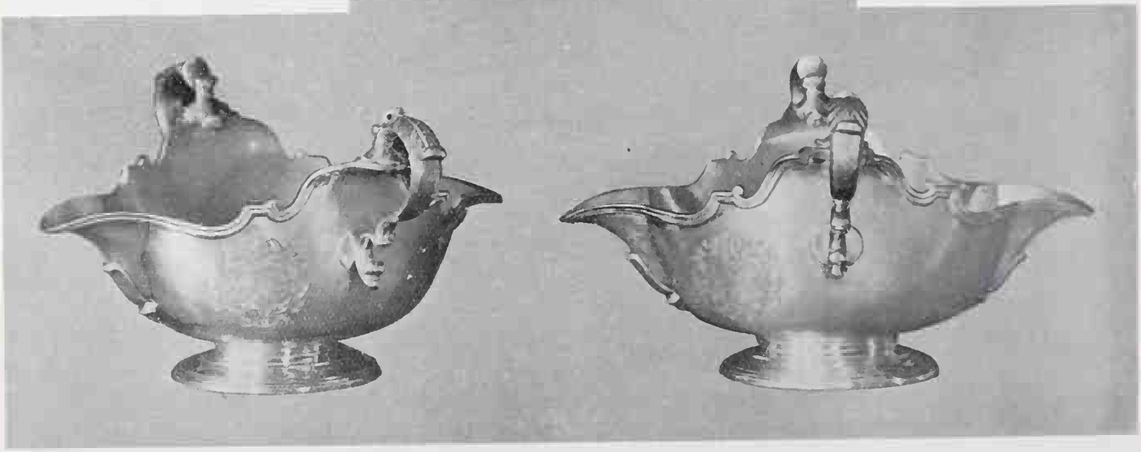
No. XX.—PAIR OF SAUCE-BOATS MADE BY JOHN CHARTIER, 1732

do they follow their prototype in outline and decoration (No. v.).

A coffee-pot, made by John East in 1709, gives the form of flowing outline which succeeded the straight-sided conical vessel devised when first coffee and tea made their appearance in England some fifty years earlier. The outline is peculiarly graceful, and the spout is placed, as in examples of this date, at right angles to the handle (No. vi.). A chamber candlestick of 1710, by A. Courtauld, has a projecting pear-shaped handle in the same plane as the bowl of the object. The gadrooned decoration is happily conceived with the view of adding to the attractiveness of the effect when the candle was alight (No. vii.).

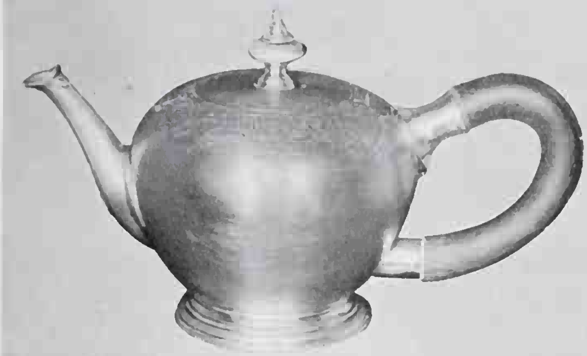
The set of three casters of 1711 are from the hand of the well-known silversmith, Antony Nelme (No. viii.). They are without the central rib which is generally to be found in such pieces, but its absence has allowed the engraver more space for the arms (those of Rashleigh), and



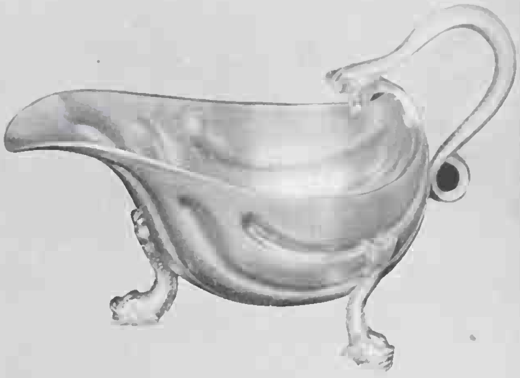


No. XXI.—TANKARD MADE BY THOMAS MASON, 1733

No. XXIII.—PAIR OF TWO-HANDLED SAUCE-BOATS MADE BY GABRIEL SLEATH, 1734 the graceful surrounding cartouche. The piercing of the cover is executed with that unhesitating firmness characteristic of the best work of the time. Mr. Rotch is to be congratulated on possessing the set of three casters of as fine quality as it is possible to imagine. It will be realised that much of the silver of this period is cast a method more convenient and effective for objects one of whose charms consists in their fine mouldings. It is possible also that the purer quality of silver then in use called for work of greater solidity than that of previous years.

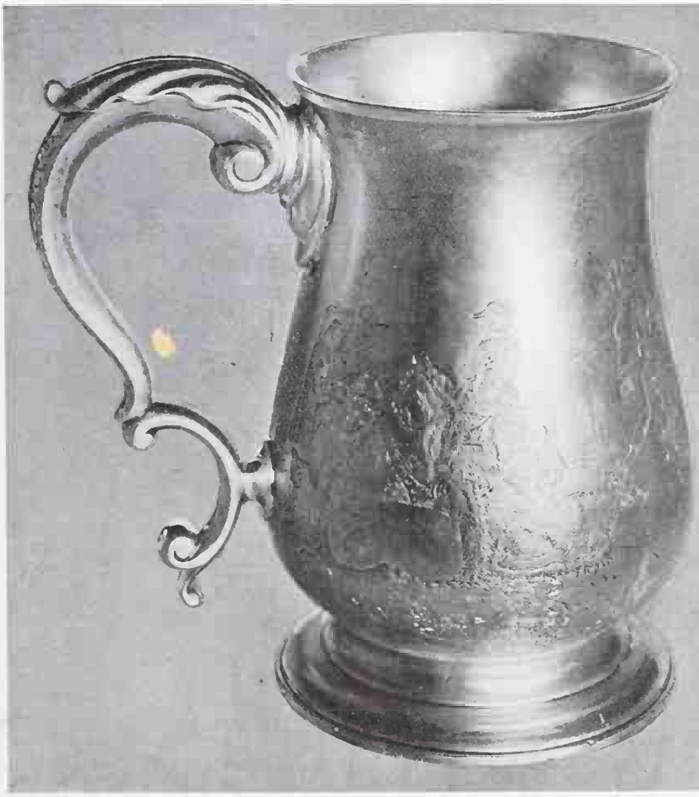


No. XXII.—TEAPOT MADE BY ROBERT LUCAS, 1733

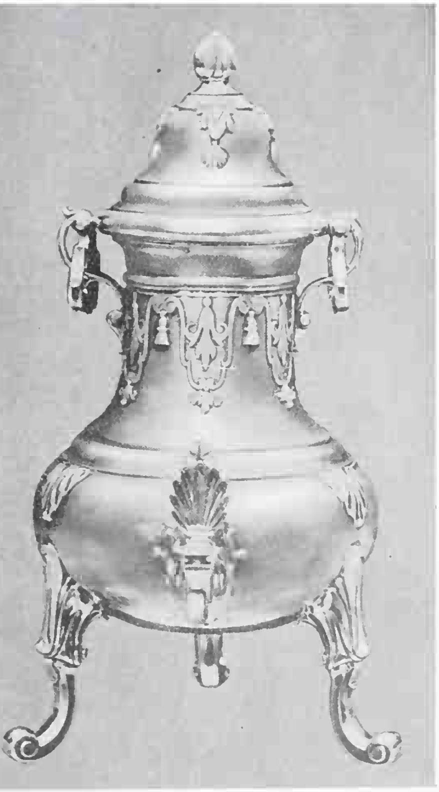


No. XXIV.—SAUCE-BOAT MADE BY ROBERT BROWN, 1741

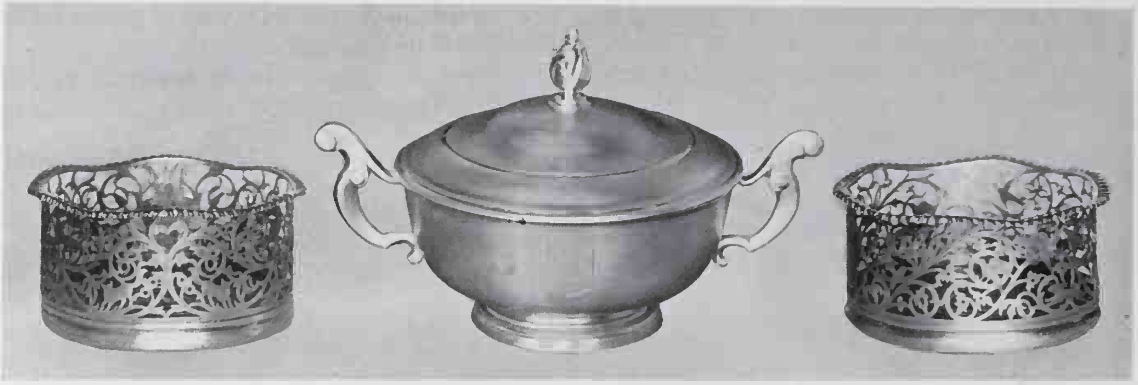
The pair of octagonal tea-caddies made by John Farnell in 1721 are typical of many which must have been produced when tea had become a popular beverage (No. ix.). The dome of the cover has become polygonal, and thereby gains in gracefulness. The effect of the play of light on such broken surfaces was fully realised by the craftsmen of the day, and may be



No. XXV.—MUG MADE BY WILLIAM SHAW AND WILLIAM PRIEST, 1757



No. XXIX.—URN AND COVER AMSTERDAM (MUCH REDUCED)



No. XXVII.—PAIR OF DECANTER STANDS MADE BY J. WREN, 1791
No. XXVIII.—TWO-HANDLED BOWL AND COVER MADE AT THE HAGUE, *c.* 1700

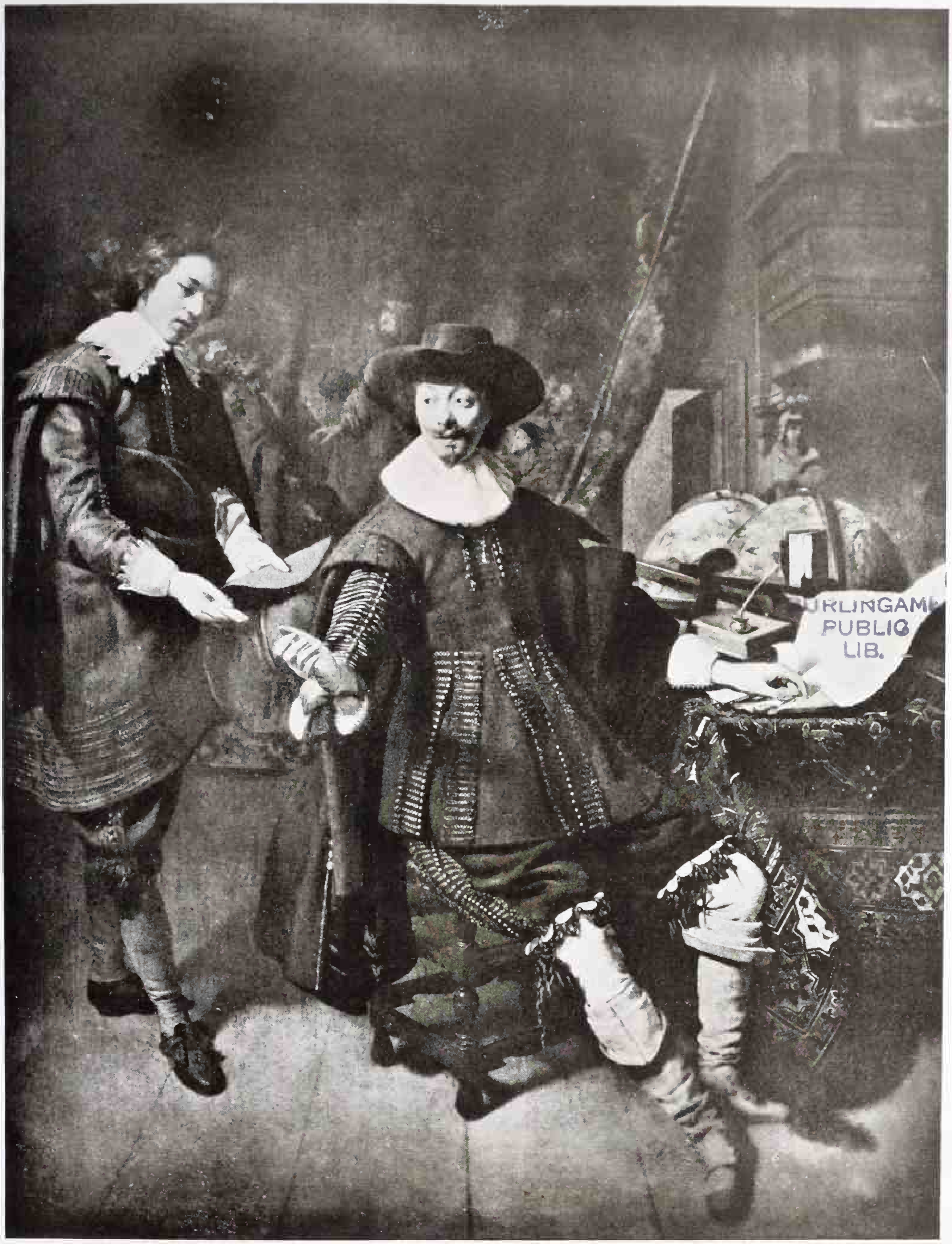
understood from a study of the taper-stands with finely faceted bases produced at that period. Perhaps one of the most effective and beautiful examples of such faceting is the candelabrum for three lights belonging to the Haberdashers' Company, a reproduction of which is in the Victoria and Albert Museum. The breaking-up of the light of three candles on the many plain facets of the foot must have had a more brilliant effect than even the craftsman could have anticipated. The maker of the pair of casters of 1721, A. Courtauld, shows a close adherence to the fine French work of the Louis XIV. period, and the alternate lambrequins and ribbed leaves applied to the lower part of the body recall the virile work of the Parisian silversmith (No. x.). The form of the cream-jug of 1720-30 is exactly that of the ordinary French ewer of the seventeenth century. Its beauty is enhanced by the band of ornament near the rim, engraved with a delicacy rivalling that of the French craftsman (No. xi.).

An unusually bold example of work is seen in the cruet frame of 1723, formerly belonging to the late Mr. J. H. Fitzhenry (No. xii.). The two octagonal galleries are pierced with scroll foliage, shells, and masks, and finished with engraving. The borders and the handle are of strongly marked mouldings.

A shaped octagonal salver, made by T. Bolton, of Dublin, in 1725, shows the prevalent moulded rim at its best. The arms in the centre (St. George, Dean of Ross) are engraved with a skill which proves that the Irish craftsman was in no way inferior in technical ability to his English brother (No. xiii.).

A second Dublin piece, the standing cup with harp handles, made by J. Walker in 1726, shows a form common in Ireland at the time: the bold projection of the handles would be to a great extent counterbalanced by the cover, now unfortunately wanting (No. xiv.). A salver engraved with Coronation medals of George II. and Queen Caroline (1727), may possibly have been used at the Coronation banquet: the absence of any marks suggests that it was made to order, and did not pass through the ordinary channels of commerce (No. xv.). Abraham Buteux, whose name proclaims his French origin, is the maker of a pair of candlesticks of 1728, on octagonal bases, with incurved corners, decorated with effective mouldings (No. xvi.).

The coffee-pot by A. Courtauld, dating from 1729, is not so happy in outline and general effect as other pieces by this silversmith: the body of the object is pleasing, but the spout and the handle have not the grace which one looks for in the best work of this third decade of the eighteenth century (No. xvii.). On the other hand, the salt-cellars of the same year, by J. Le Sage, with chased decoration of rosettes and acanthus leaves, have all the richness of contemporary French work, and show a keen and thoughtful appreciation of the combination of plain surface and delicate ornament (No. xviii.). The ordinary waiters of the period are represented by a pair dating from 1732, one of them bearing the mark of John Tuite; the arms in the centre, engraved with extraordinary delicacy of minute detail, are set in a frame which already shows slight signs of restlessness in form, and seems to begin to anticipate the coming rococo design of Louis XV. work, which unfortunately infected the English silversmith, and is responsible for the extravagance of the productions of the middle of the eighteenth century (No. xix.). For beauty of outline and excellence of manipulative skill, there are few more beautiful pieces in Mr. Rotch's collection than the pair of sauce-boats by John Chartier, dating from 1732. Beneath the boldly modelled rim is a band of exquisitely engraved strapwork and foliage on a background of engraved paralleled horizontal lines, the effect of which is to throw the ornament into relief and increase the richness of effect. Add to this the finely executed shield of arms (Manby, co. Lincoln), and it is difficult to imagine



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A MERCHANT AND HIS CLERK

[Photo Mansell

BY THOS. DE KEYSER
In the National Gallery

MRS. MOUNTAIN

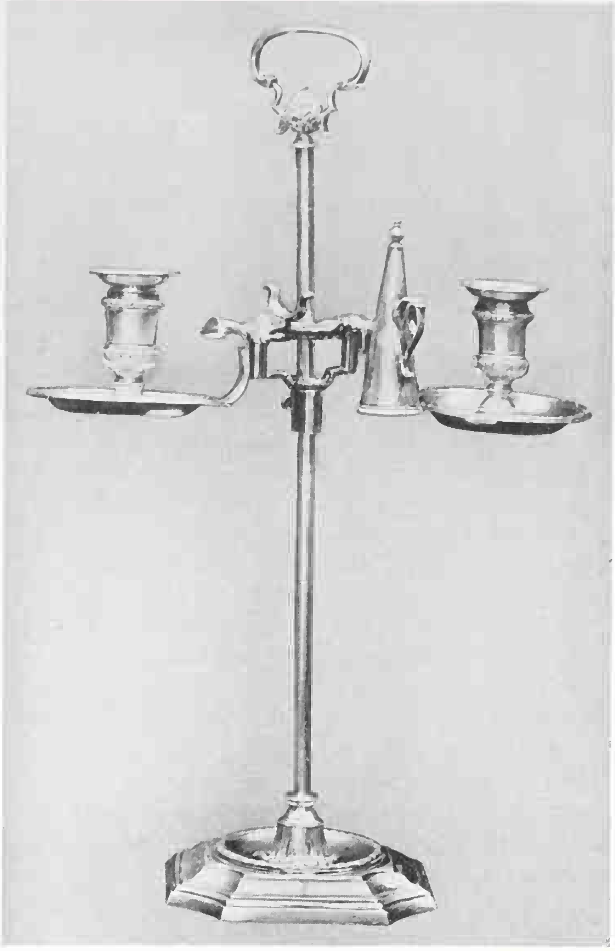
BY ADAM BUCK, 1802

anything more perfect (No. xx.).

The tankard made by Thomas Mason in 1733 is illustrated as exhibiting a form intermediate between the straight-sided tankard of the early years of the century and the bellied vessel in common use about fifty years later. Its further merit is in the arms (Wood, of Wateringbury, Kent) set within a cartouche engraved with an almost incredible degree of refinement (No. xxi.). Engraving of similar style, though exhibiting less manipulative skill, is seen on the globular teapot made by Robert Lucas in 1733 : the ornamentation, though based on French design, does not follow it so closely as on vessels of twenty years earlier (No. xxii.). The well-known silversmith, Gabriel Sleath, is the maker of the pair of two-handled sauce-boats dating from 1734. The sweep of the outline is unusually bold and pleasing ; the moulding of the rim, the attachments of the handles, and the strengthening decoration beneath the spouts, leave nothing to be desired. This pair must be reckoned as among the chief treasures of Mr. Rotch's collection (No. xxiii.).

The sauce-boat made by Robert Brown in 1741 shows a desire to depart from earlier orthodox forms. The sweep of the rim is very telling, and the flutings which follow the same curve add to its effectiveness : the use of dolphin forms for handle and feet marks also a new departure. Mouldings are absent, nor would it be possible to conceive of them on such an object. The restless style of the middle of the century was already beginning to show itself (No. xxiv.).

A mug by William Shaw and William Priest, dating from 1757, retains the form of some years earlier ; the body is decorated with minutely engraved pastoral scenes (No. xxv.).



No. XXVI.—Reading candlestick made by Jonathan Alleine, 1766

The reading candlestick, made by Jonathan Alleine in 1766, is an unusually graceful piece. The slight ornamentation is just sufficient to add richness to the general effect, and the method by which the sconces are raised or lowered shows perfect adaptation to the requirements of the object (No. xxvi.).

The pair of decanter stands by J. Wren, dating from 1791, have deep borders pierced and engraved with birds and beasts amid foliage in the freest possible manner (No. xxvii.)

Two pieces of Dutch silver are of interest for comparison with the English specimens. The first is a two-handled bowl and cover of bold and pleasing form, bearing the Hague mark, and dating from about 1700 (No. xxviii.). The second is an urn and cover, Amsterdam work of about 1700 (No. xxix.).

Mr. Rotch's collection awaits one or two further additions to make it more completely representative of his period, notably a good example of the fine two-handled standing covered cups with a calyx of strapwork ; and a tea-kettle, with stand and lamp, of plain circular or polygonal form. No doubt these will be forthcoming before long, and will enhance the importance of this already very beautiful collection.

It is a great pleasure to add that Mr. Rotch, who has for some time been a friend and benefactor of the Victoria and Albert Museum, has notified his generous intention of bequeathing his collection to that institution. The national collection at South Kensington needs considerable additions to render it adequately representative of the art of the silversmith in this country. It will be strengthened and enriched by the inclusion of these fine pieces, collected by Mr. Rotch with such careful discrimination and good taste.

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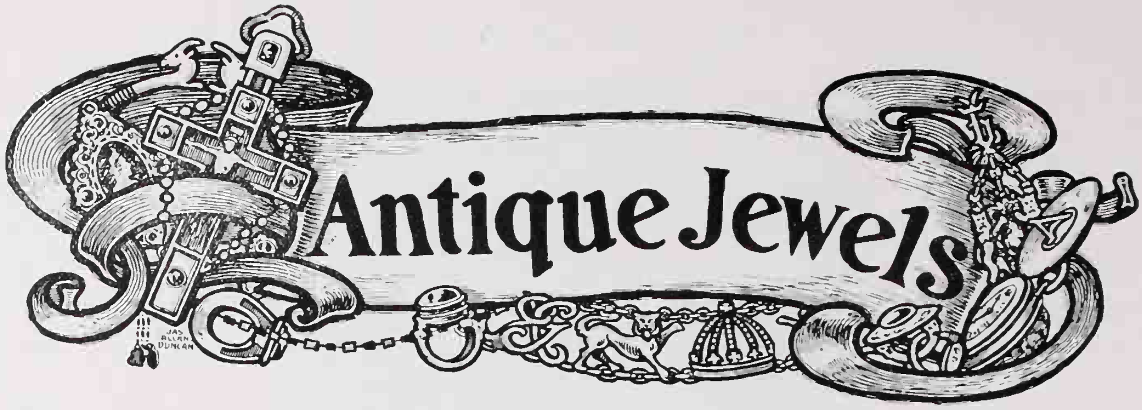


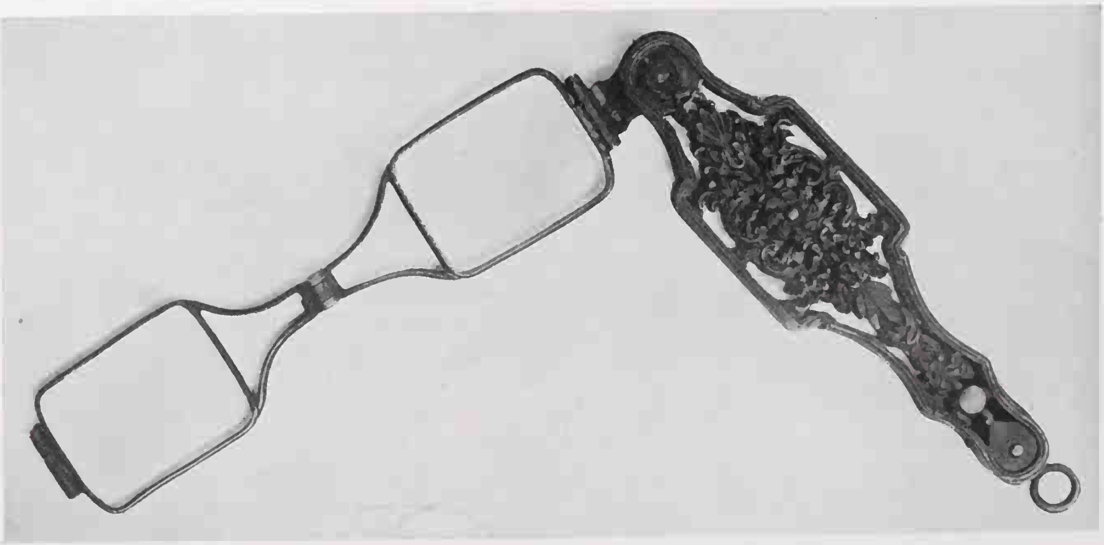
Antique Jewels

Iron Jewellery

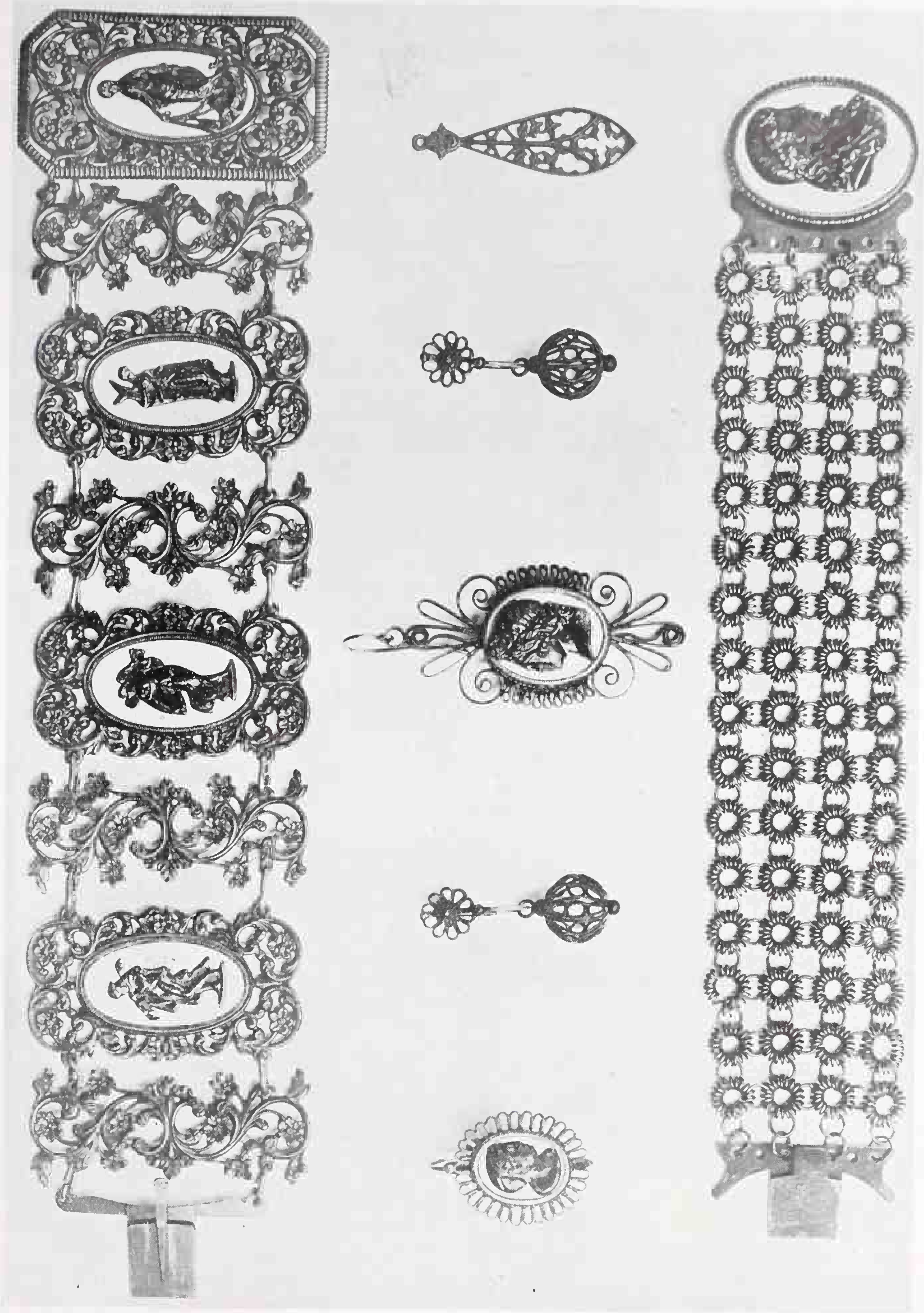
By Cecil Boyce

Prussian iron jewellery has already formed the theme of an article in The Connoisseur, but the topical interest of the subject, and the kindness of Viscount Harcourt and Mrs. Reynolds-Peyton in allowing a number of choice specimens in their collections to be illustrated, leads the writer to hope that a further brief note regarding it may be acceptable. In the former article Miss Joan Evans dealt almost wholly with the artistry and craftsmanship displayed in the work; but it is also highly interesting from a political standpoint, for the origin of iron jewellery has passed into a legend—one of the many that embellish the virtues of Prussian patriotism and lead Germans to regard themselves as super-men, more resolute than other races in meeting calamity and enduring hardship. The popular story of iron jewellery is that it came into being after the battle of Jena, through the patriotic action of the Prussian women, who gave up their golden ornaments to the State and replaced them with adornments made out of the commoner metal; while the fact that iron jewellery is unique to Prussia has led to the belief that the inhabitants of other countries were too destitute of true patriotism to make a similar sacrifice. Neither of these ideas is strictly accurate. The economical movement, of which iron jewellery was one of the outcomes, did not originate in Prussia, while it was the possession of iron, softer and more malleable than any found elsewhere, and consequently better adapted to the production of fine and delicate articles, which gave the kingdom a monopoly in the manufacture.

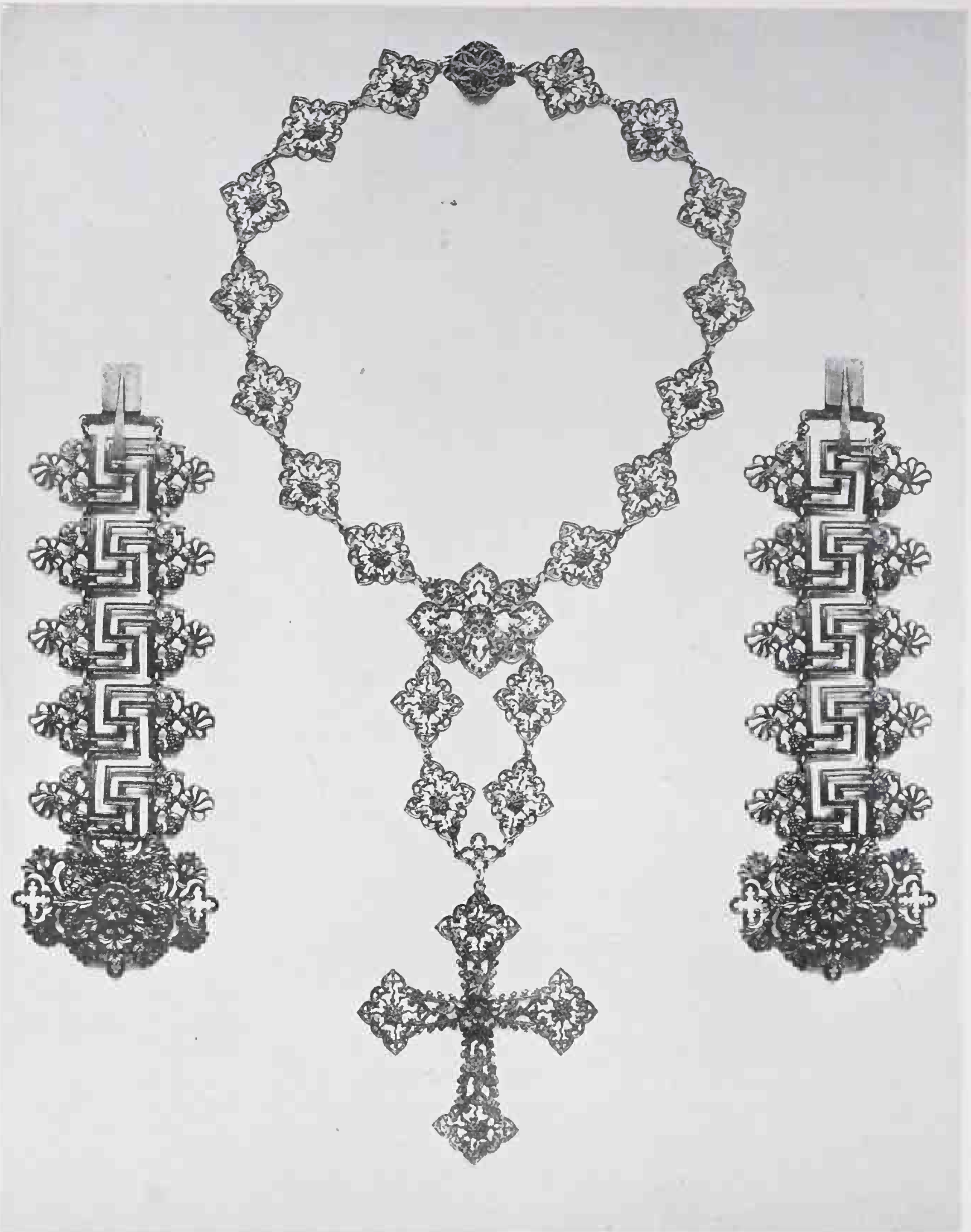
The frequency of wars during the greater part of the eighteenth century led to a scarcity of gold and silver. The vogue for jewellery, however, was on the increase, and consequently there arose a great demand for substitutes which could be used in its production. The initiative in providing these came, not from Germany, but from England and France. Pinchbeck was invented in the former country early in the eighteenth century, and a little later the manufacture of steel jewellery appears to have originated there. Both materials were employed largely in France, but Prussia was largely dependent upon England for its supplies. In 1803 Napoleon seized Hanover, and closed



LORGNETTE WITH IRON FRAME IN THE POSSESSION OF MRS REYNOLDS-PEYTON



IRON BRACELETS, EAR-RINGS, AND PENDANT IN THE POSSESSION OF MRS. REYNOLDS-PEYTON

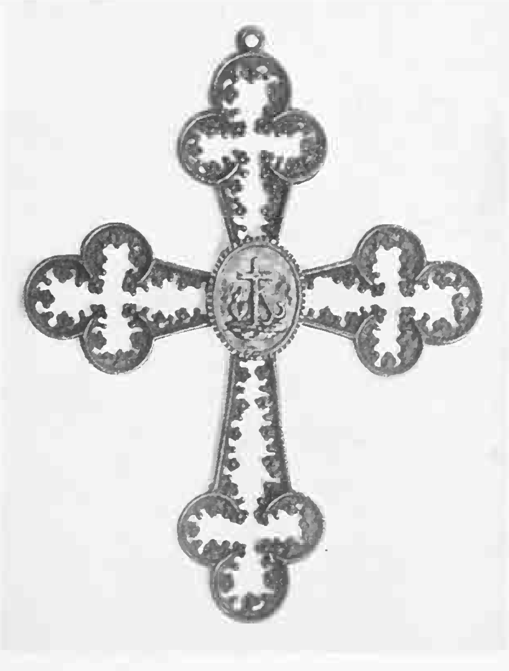


NECKLACE AND PENDANT AND PAIR OF BRACELETS IN THE POSSESSION OF VISCOUNT HARCOURT

the mouths of the Elbe and Weser, the rivers through which the great bulk of the traffic between the two countries had to pass, and its interruption caused the cessation of English supplies to Prussia. The failure of these apparently stimulated local enterprise, for in the following year a factory was set up at Berlin for producing iron jewellery, where articles of considerable fineness and delicacy were made. In 1806 the King of Prussia, not satisfied with the rewards that Napoleon had given him for following a policy of benevolent neutrality towards the French, ventured to declare war against them, and was crushed in the course of a fortnight's campaign. Not until Napoleon's army was destroyed in his Moscow campaign did the Prussians venture to turn against him, when the famous war of liberation was commenced, and the Prussian armies, engaged by treaty to support the Emperor, joined forces with his enemies.

After the disastrous defeat of Jena in 1806, the French had forced the Prussians to pay a huge war indemnity, which impoverished the country. It is said that, in order to help to raise the funds to meet this demand, many of the Prussians gave their silver plate and jewellery to the Government, and received articles of iron jewellery in acknowledgment. A necklace was shown in London some little time ago which was said to have been presented to a Prussian frau in exchange for her gold in 1811; and there are probably many other pieces, to which a similar patriotic legend is attached, made before this year. But the general sacrifice of gold and plate did not take place until 1813, when the war of liberation was commenced, and even then one fancies that the sacrifice was by no means so universal as is popularly supposed. In that year the King of Prussia invested iron adornments with patriotic and sentimental associations by establishing the Order of the Iron Cross. It was not, perhaps, so liberally awarded as in the present war, but one at least out of every sixty combatants appears to have received it. The iron jewellery given by the King in return for patriotic offerings of gold and plate must have been regarded by civilians as conferring on its recipients something of the same distinction as that enjoyed by soldiers who had won the Iron Cross. According to one authority, one hundred and fifty thousand persons exchanged their wedding-rings for rings of iron bearing the words "Eingetauscht zum Wohle des Vaterlands," or the famous inscription, "Gold gab ich für Eisen," but Mr. H. Clifford Smith puts the total number of pieces of iron jewellery turned out in 1813 as only something over eleven thousand, which included over five thousand crosses of the newly founded Order.

For some time after the war it was considered a disgrace to be found in the possession of orthodox jewellery or silver plate, and, doubtless, this feeling stimulated the demand for iron adornments, which continued to be manufactured many years after the conclusion of peace. As in most German productions, the jewellery is less distinguished for the originality of its design than the beauty of its workmanship; and the latter quality is well exemplified in the pieces illustrated. Several of those belonging to Mrs. Reynolds-Peyton show the influence of the classical style, which, setting in during the latter half of the nineteenth century, continued to prevail throughout the Empire period and for some years later. Cameos, both real and fictile, were much used in jewellery, among them being the beautiful reproductions of Wedgwood and others, which were frequently mounted in burnished steel. The same idea is followed in two of the bracelets, and in a couple of the ear-rings in Mrs. Reynolds-Peyton's collection. Only iron is used for the mountings in lieu of steel, and the fictile cameos instead of facsimiles of the originals are frank adaptations, the figures and busts being of moulded iron fixed on a groundwork of burnished steel, materials with which it is impossible to emulate the appearance of original cameos, but which attain a striking and pleasing effect of their own. The influence of the romantic movement which followed closely on the classical period, partly overlapping it, is more shown in the mounting of the heavy bracelet containing the four fictile cameos, of which the floriated design is largely Gothic in its inspiration. The iron cross and the three ear-rings are frankly Gothic, the former being probably inspired by the tracery of a Gothic window; while the exquisitely finished lorgnette, adapted to be used as a single or double eyeglass, belongs to the Empire period. Very striking in their effect are the necklace and pendant and pair of bracelets belonging to Viscount Harcourt. The fine open lacework of the former is suggestive of the delicate tracery of a Gothic window, though the designer, if he was influenced by architectural *motifs*, has known how to adapt them to the technique of the jeweller. The bracelets, which show an unconventional use of the key pattern, set off by floriated borders as their basic design, still remain under the classical inspiration of the Empire period.



IRON CROSS IN THE POSSESSION OF MRS. REYNOLDS-PEYTON

NOTES AND QUERIES

[*The Editor invites the assistance of readers of* The Connoisseur *who may be able to impart the information required by Correspondents.*]

Unidentified Portrait (No. 239).

Dear Sir,—I shall be glad if some of your readers who are familiar with the subject will be good enough to identify the portrait, a photograph of which is enclosed. Many people have admired this fine, intellectual face, and desired to know the names of the person and of the painter. For the latter some suggest Opie and others Romney. The work is worthy of either of those great artists, and if it can be identified the portrait may be of great interest.

Yours faithfully, (Miss) K. Watts.

Unidentified Portrait (No. 235, April, 1917).

Dear Sir,—The picture you write about is that of the Duchess of Portsmouth. I believe the original is in some Royal Palace, probably Hampton Court. There are many copies attributed to Lely, as the original was by him. I had one, precisely the same as yours, some years ago.

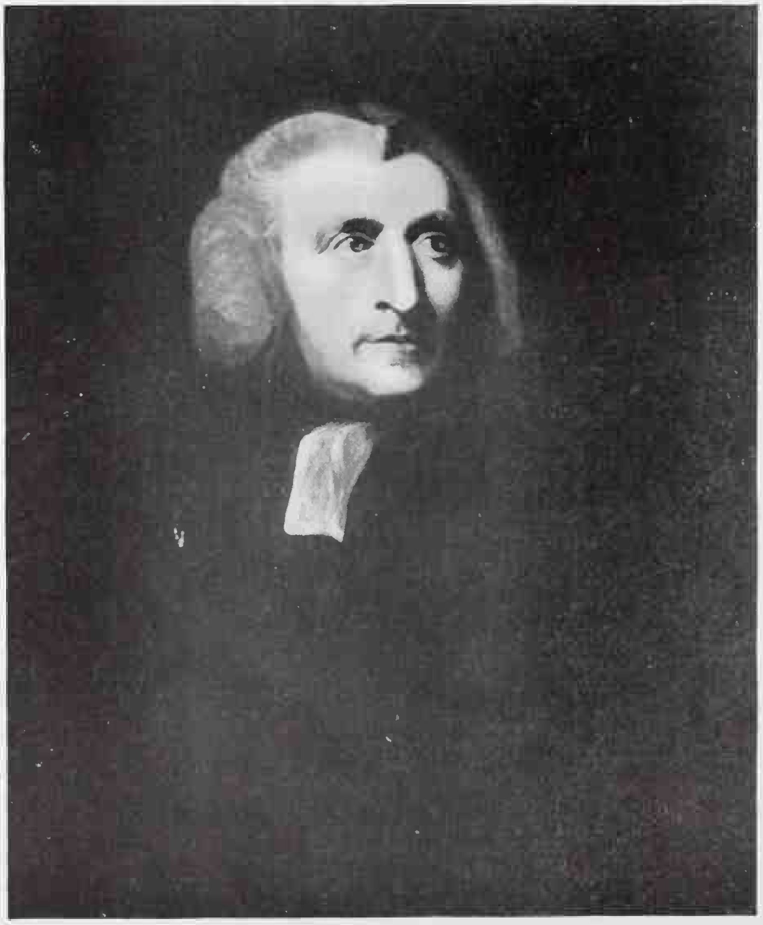
Yours faithfully,
(Rev.) R. Ussher.

I think this represents Louise Renée de Kéroualle, Duchess of Portsmouth, from the strong likeness in the face to a large oil painting of her by Mignard in my possession.

Mrs. Milne Home, of Wedderburn.

The unidentified portrait (No. 235) appears to me to be most likely a portrait of Queen Anne. If you refer to Hume and Smollett's *History of England*, vol. ii., page 115, you will see an engraving of a painting of this queen by Sir Godfrey Kneller. The similarity in the features is remarkable, but the string of pearls round the neck is *exactly* like the one in your issue; also the other string of jewels, although worn differently, is of very similar character in both portraits.

Frank Rigby.



(239) unidentified portrait

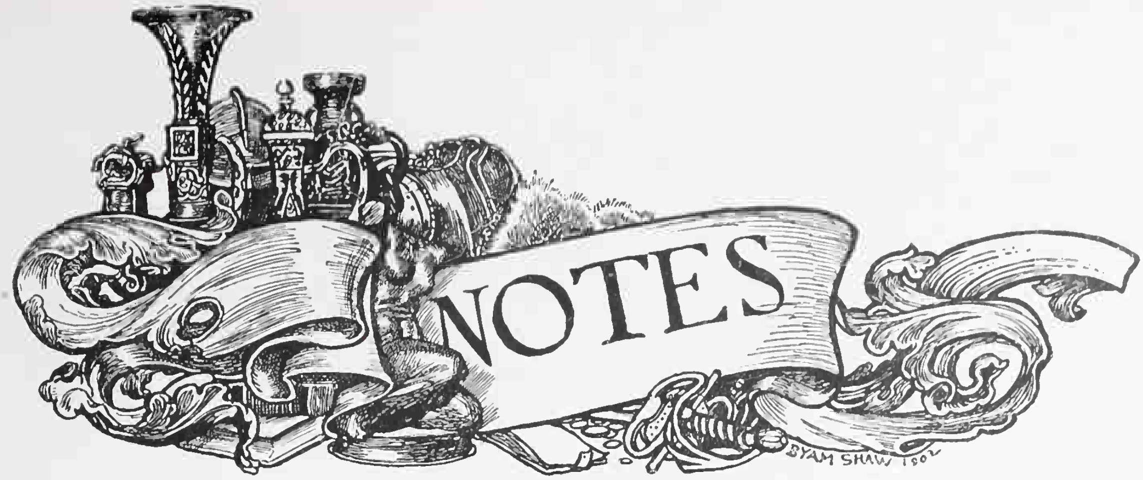
I believe the portrait (No. 235) which you published last month for identification to be that of Catherine of Braganza. It is, I think, very like the portrait in De Grammont's *Memoirs*.

Hugh Clarke.

Painting on Copper.

Dear Sir,—I have a minutely painted picture on copper, about 9 in. by 6 in., representing probably the Plague of London. It is initialled and dated $\genfrac{}{}{0pt}{}{1665}{\text{HD}}$ in gold. Can any of your readers explain this monogram? The painting represents an old man in a four-posted bed, who is surrounded by friends; and the other side of the picture is a representation of a graveyard with several funerals and grave-diggers. The background a Gothic city, presumably London.

Yours truly,
Wm. Connal.



NOTES

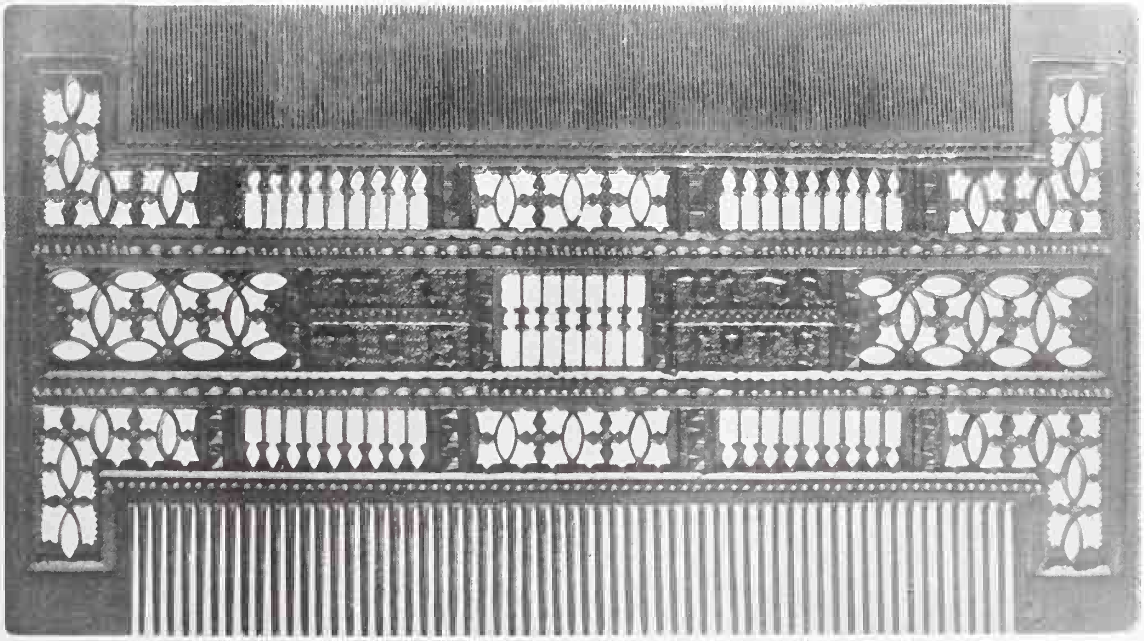
A Liturgical Comb

THIS beautiful object is what is known as a Liturgical comb. According to Ducange, the comb "was counted among the sacred instruments, and was used by priests and clerics for combing their hair before they went (from the sacristy) into the church." Early references are to be found in the wills of Count Everard (A.D. 837), and Bishop Riculfus (A.D. 915), and in certain charters of the eleventh and twelfth centuries. Old Saint Paul's also possessed a liturgical comb, if we may judge from an inventory of 1295, whilst specific instructions as to use are included in a rubric from the Pontifical of Archbishop Bainbridge, of York, "which directs the bishop, when about to say Mass, to comb his hair after putting on the sandals, and before he assumes the amice. The combing of the bishop's hair was as much a part of the ceremonials as putting on his mitre, and was done by the deacon or sub-deacon, sometimes by both."

The example illustrated, which is in practically perfect preservation, appears to date from the middle of the sixteenth century, and may be of Spanish or Portuguese origin. It is carefully and finely cut from a single piece of wood, and must have taken considerable time to complete. The owner is W. Sanders Fiske, Esq., who has kindly permitted it to be reproduced in these pages. Perhaps some of our readers can throw light on the inscription which appears in the centre of the piece.

The Adventures of a Mezzotint

I REMEMBER the episode quite well—my late father came home one day beaming with smiles over a wonderful find he had picked up at a sale. He was minus £3 15s., and his prize consisted of an apparently old and fine specimen of J. R. Smith's famous mezzotint of Sophia Western, after Hoppner. Naturally I was always interested in my father's purchases, but I imagined that on this occasion he had wasted seventy-five shillings. With the advent of Sophia, I recalled an issue of THE



A LITURGICAL COMB

CONNOISSEUR, which contained a full-page coloured illustration of the same print, together with an article dealing with its history, values, etc., and the different prices specimens had realised. Now my father was not an authority on prints, although his opinion was sought after on many pieces of old pottery, so the article in the aforementioned magazine made him somewhat elated, especially when he found that three specimens had realised £84, £93, and £108 respectively. This fact was the cause of the old gentleman placing a value of £100 on his print, remarking that if similar prints were worth these prices, he would not part with his for less. Accordingly the mezzotint was adorned with a suitable frame, and given a place of honour in the drawing-room. Some time later my respected parent departed this life, and I found that "Sophia" had been left to me amongst a host of other articles of vertu. My eldest brother, an etcher of no mean repute, was considerably chagrined about the print becoming my property, and he tried to cajole me into making an exchange, but I was adamant, and refused to part. As he had never had the opportunity of examining the print carefully, he suggested that we should take it out of the frame to see if it was perfect, when we found that the plate mark had been cut very slightly, but the damage had been carefully concealed by a countersunk mount. Naturally he claimed that the damage took considerable value from the print, but I argued that such a small matter could not make all that difference, and being as anxious to know the exact value of my legacy, I permitted him to take it to a friend of his who was an alleged expert, and also the curator of a museum.

His report came in the course of a few days, and was to the effect that in this particular institution there were three "Sophias," one of which was, in the opinion of this curator, superior to mine, but the other two were not up to the same standard of excellence. It was then that I approached a large firm of dealers who advertised that they were open to purchase old prints of every description. After much correspondence they offered me £5 to £6 for it, thinking that they might be able to dispose of it at this price. I at once came to the conclusion that if they as dealers would pay £6 for an article, I could easily obtain perhaps three times the price by dealing with the matter privately, so I promptly refused the offer, basing my calculations, of course, on the evidence of the curator. Nothing daunted, I sent it to an acknowledged expert and collector of prints, asking if he cared to purchase, but got it back post haste with the verdict of "no value—a modern reproduction." This set me thinking, and I wondered what step to take next, when a friend suggested my sending it to an "authority" on such matters. I had heard of a certain Club in London who for a small fee gave expert opinion on things of this description, so I paid the cash necessary for such examination, but the only satisfaction I got was "a clever imitation of no value."

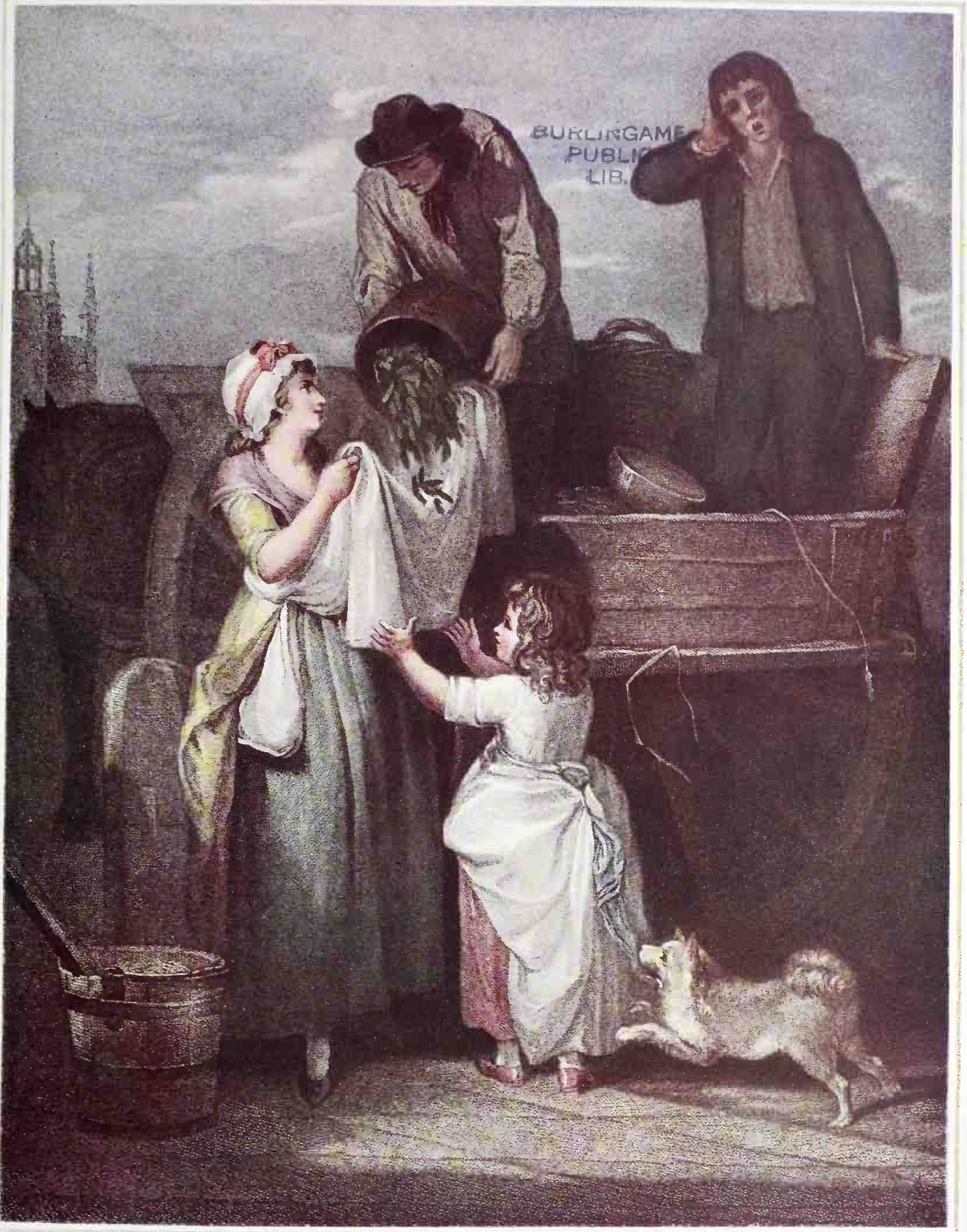
Being somewhat nonplussed at the diversity of opinions, I then did what I ought to have done in the first place, viz., get the expert advice of THE CONNOISSEUR. The verdict therefrom was most concise and to the point, to wit, "A German lithograph of very little value." This staggered me, and my first impulse was to throw the thing on the fire, but seeing that a sale of prints was about to take place in London at the rooms of a firm of auctioneers whose name is almost a household word, I entered "Sophia," with a reserve of £10. I asked my brother to attend the sale for the purpose of bidding it up, but such was not necessary. There was only one bid of a guinea, and the print was withdrawn. My brother informed me that there were only about a dozen prospective purchasers in the room, who were evidently dealers, and in most of the cases the prints, engravings, etc., were not fetching the value of the frames they were in. This episode put me on my mettle, and I made a final effort by advertising in a medium largely used for the sale and exchange of all classes of goods. The first insertion brought about fifteen replies, and the print went in turn to each, and in each case came back with a variety of opinions and verdicts, the print finally being returned minus the frame. By this time I calculated that I had spent approximately about £5 on carriage, insurance, expert advice, commission, etc.

I had almost forgotten the existence of the print, when one day an old friend of my father's called to see me, and he enquired if I still possessed the mezzotint which my late parent had been so proud of. Scenting a sale, I proceeded to search for it, but hunt as I would it was not to be found, so I judged that my much-travelled print had been accidentally sold in a heap of old sketches and magazines which I had put in a local sale.

Some time passed, and I had occasion to go down a certain street in the town where I live, and some lettering on a card in an ice-cream store attracted my attention. I stopped to examine it, for the writing was so different to the stereotyped methods adopted by the card writers of to-day. I cannot tell what possessed me to peer through the window into the shop, but my surprise can be imagined when I saw the print hanging on the wall in a somewhat dirty frame. Naturally I went in and asked the proprietor where he had acquired it, and was rather amazed when he told me that I had given it to him some time before. It appears that I had instructed him to cart away a considerable quantity of rubbish consisting of cuttings from sundry magazines, wood engravings, etc., which my father had accumulated during the latter portion of his life, and I presume that the print had got mixed up with this motley assemblage. I satisfied the man by promising to give him a really nice picture in the place of it, and he reluctantly handed the print over.

After such a curious series of adventures, I determined to keep the print, and took it to a local framer with instructions to put a nice frame round it. The latter came round to see me, and asked if I was serious in my request for a good frame, as, in his opinion, the print was of very little value. I demanded to know his reason for such a statement, a question which he answered by showing me the back of the print. He had stripped it from the old mount, and there was the legend,

"Lithographed in Germany by
- - - - - - - - - - -
Nurnberg."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Painted by F. Wheatly R.A. | Engraved by G. Vendramini

CRIES
of
LONDON
Plate 7th

Fresh Gathered Peas Young Hastings. Pois ramés Pois Nouveaux écorcés

London Pub.d as the Act Directs Jan 1 1795 by Colnaghi & Co No 132 Pall Mall

MRS. MOUNTAIN

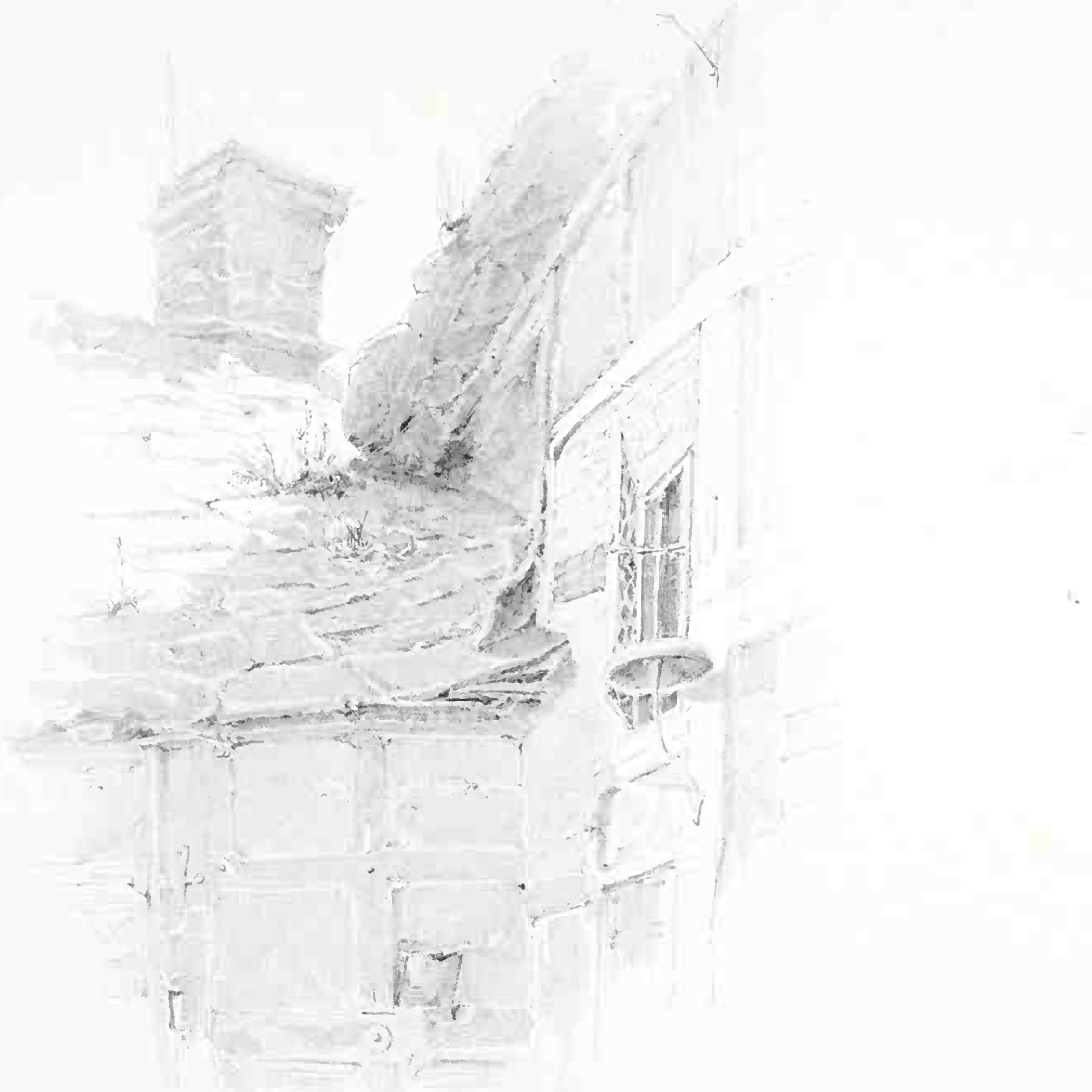
BY ADAM BUCK, 1802

Notes

The Well Close, Whitehouse Farm

ONE would expect to find the forest ridge of Sussex around Balcombe rich in ancient timber buildings, though many of these are tucked away in quaint corners of the woodland. Some three centuries ago this district was the centre of the iron industry, and not a few of the black and white farmhouses remaining were originally homes of the ironmasters of bygone days. Such residences are venerable survivals of a time when timber and plaster formed the main part of the substructure, while the roofs were slated with heavy slabs of Horsham stone. An interesting specimen may be seen in the accompanying illustration, which is reproduced from a characteristic pencil sketch by Mr. W. Claude Johnson.

The view is taken in the Well Close of Whitehouse Farm, and exhibits all the charming irregularity of outline caused through the warp of ages, the wavering line of the broad eaves being particularly noticeable. The singular object outside the casement window is a circular alarm bell, so placed that it can be struck from the window in case of emergency.



THE WELL-YARD, WHITEHOUSE FARM, BALCOMBE FROM A DRAWING BY MR. W. CLAUDE JOHNSON

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MRS. MOUNTAIN BY ADAM BUCK, 1802

IN THE SALE ROOM
SALE
WILL JENKINS

Furniture

William Kent has suffered, rightly or wrongly, considerable abuse in his *rôle* of painter, but there is no question at all as to the estimation in which furniture from his designs is held by connoisseurs to-day. Of the half-dozen or so lots which have been offered at auction lately under the ægis of his name, all have secured prices worthy of record in these pages. The standard was in nowise depreciated by the pair of carved side-tables, 53 in. wide, on six scroll-shaped legs carved with acanthus, which changed owners for the sum of 210 gns. at Puttick & Simpson's on March 2nd. Side-tables of really good quality are always popular, and these had the additional interest of a pedigree, being the property of the late Dowager Lady Sullivan, and formerly of the late (twentieth) Lord Dacre, of the Hoo, Kimpton. A pair of Chippendale carved side-tables, 56 in. wide, on cabriole legs and paw feet, which came from the same source, netted 160 gns. A representative collection of furniture appeared at the Leicester Square rooms on March 16th. Oak realised moderate sums in the main, and most attention was accorded to the property of Miss Valentine Magniac, which was formerly in the collection of the late Arthur Magniac, Esq., of Hertford Street, W. Amongst other items, a seventeenth-century Italian oblong trestle table, 41 in. wide, overlaid with tortoiseshell and inlaid with ivory and ebony (from the Colworth collection), made 48 gns.; an old Dutch leather six-fold screen, painted with a river scene, buildings, figures, and poultry, by Hondecoeter, 8 ft. high, 68 gns.; and a Sheraton satinwood semi-circular side-table, painted with flowers, etc., 44 in. wide, 64 gns.

The King Street sale of March 8th was not composed of such interesting lots as have marked many recent sessions. The bidding was bounded by such sums as £89 5s. for a suite of furniture of Louis XVI. design (five pieces); £79 16s. for a Chippendale carved mahogany square writing-table, 3 ft. 7 in. wide; and £60 18s. for a six-leaf screen, mounted with Chinese painted paper panels, 8 ft. 3 in. high. A more characteristic collection came up on the 15th, when a Georgian mahogany sideboard, 8 ft. wide, made £152 5s.; and a pair of Louis XV. fauteuils, covered in Beauvais tapestry, £378. Oak was represented by a Charles II. arm-chair of good quality, carved with amorini supporting a crown, £42; and two chairs, nearly similar, elevated on claw feet, £58 16s. Unless we are very much mistaken, the carved front bar of the seat had been renewed at some time in the former lot. A curious feature on April 12th was the oak X-shaped arm-chair, which, although the back bore the initials I.R. and date 1605, was distinctly Italian in character. A carved top had been fitted on to the back apparently in fairly recent times.

Pictures and Drawings

Amongst the most notable picture sales of March must be reckoned the collection of the late David Jardine, of High Lee, Woolton, Liverpool, at Christie's. Some drawings by old masters were included in Sotheby's print auction on the 20th, the most prominent being a *Head of a Woman*, in pen and body-colour, by Leonardo da Vinci, which had no difficulty in securing £300. This piece was in the collections of Sir Peter Lely and Bernard Granville, of Calwich Abbey, Ashbourne, Derbyshire, the friend of Handel and Rousseau. At the time of sale it belonged to A. J. Ram, Esq., K.C.

The Jardine collection was dispersed at Christie's on March 16th. From the first it was evident that the prices would be of no mean order. The water-colours by Turner were sufficient guarantee in themselves of this. Two of these (*Bedford* and *Pembroke Castle*) came from the Novar collection, whilst the former was also in that of J. Heugh, 1878. Both were engraved in Turner's *England and Wales*. £2,625 was bid for *Bedford*, 13½ in. by 19½ in., and £1,155 for *Pembroke Castle*, 11½ in. by 17 in. The next of the quintette to appear on the easel was *Chepstow Castle*, signed and dated 1794, which secured £546. This drawing, 12 in. by 16¼ in., which came from the Dr. Munro, W. Leaf, and Sir Joseph Heron collections, was engraved by Storer in the *Copper Plate Magazine* and the *Itinerant*, 1794-98. It was shown at the International Exhibition in 1862. £420 was offered for *The Fishmarket, Rotterdam*, 5 in. by 7½ in., engraved by W. Floyd. There was yet another Turner drawing of an earlier type which did not attempt to compete with the foregoing lot. It was *On the Thames*, 9½ in. by 13½ in., on which the hammer descended for £68 5s. The other drawings included works by many of the better known artists of the English school. Copley Fielding was represented by four works, of which *Sussex: A view on the South Downs*, 19 in. by 29½ in., exhibited at Manchester, 1887, made £441, and *A Coast Scene*, 7¾ in. by 11¾ in., £110 5s. Three out of the five Birket Fosters passed the hundred-pound limit, the highest being *The Footbridge*, 8¾ in. by 14 in., £178 10s. Peter Graham's *Benighted on the Moors* changed hands for

£115 10s.; whilst his *Sea-washed Rocks* made only a few pounds less. Both pictures were painted in 1880, and both measured 20½ in. by 27½ in., with an additional ¼ in. for the latter work. Fred Walker's *The New Boy*, 1860, 11¾ in. by 12¾ in., made £420 (Leeds, 1868; Liverpool, 1886; Manchester, 1887; and Burlington House, 1906). P. de Wint's *Misty Morning on the South Coast*, 15½ in. by 24½ in., closed this section with its top bid of £225 15s.

The interest of the pictures was dominated to a great extent by the magic name of Gainsborough. The smaller and finer canvas was an interesting piece of free treatment, measuring 27¼ in. by 35¼ in. The scene was essentially rustic, and fitted the familiar title of *Crossing the Stream* to a nicety. The fall of the hammer caused £7,980 to change hands over this painting. In *The Sheridan Family*, 57½ in. by 46½ in., were coupled the names of Gainsborough and Gainsborough Dupont. It made £1,365. R. P. Bonington's *Coast Scene, Normandy*, 23½ in. by 32½ in., secured no less than £4,410. It was exhibited at Burlington House, 1884, and came from the collection of T. O. Barlow, R.A., 1890. *An English Landscape Composition*, 1842, 71½ in. by 58 in., was interesting as a dual work, the scenery being by Sir A. W. Callcott, R.A., and the group of cattle in the foreground by Sir Edwin Landseer. This picture netted £262 10s. It was exhibited at the R.A., 1842; Liverpool, 1886; and Manchester, 1887. Of other works, £162 15s. was bid for *Highland Sheep*, by Rosa Bonheur, 1862, 17¾ in. by 21½ in.; £136 10s. for *The Cornfield*, by Vicat Cole, R.A., 1877, 19½ in. by 29½ in.; £199 10s. for *The Cherry-seller*, by W. Collins, R.A., 1834, 28¾ in. by 24 in.; £136 10s. for *Fisher Children on the Beach*, by the same, on panel, 13 in. by 17 in.; £388 10s. for *A Brook in the Meadows*, by T. S. Cooper, 1872, 56 in. by 46 in. (R.A., 1872); £110 5s. for *Sheep: Canterbury Meadows*, by the same, 1854, on panel, 19½ in. by 29½ in.; £105 for *Pont-y-Pair*, by D. Cox, 14 in. by 20½ in.; £157 10s. for *Over the Sands*, by T. Creswick, R.A., 1865, 37½ in. by 50 in. (Manchester, 1887); £115 10s. for *Good Evening: Autumn*, by T. Creswick and T. S. Cooper, 37 in. by 50 in.; £315 for *Maggie and her Friends*, by T. Faed, 1878, 45 in. by 33¼ in. (R.A., 1878); and £273 for *Reading the Bible*, by the same, on panel, 17¾ in. by 23¾ in. (Leeds, 1868; Liverpool, 1886). Peter Graham's canvases maintained their monetary standard in *After Rain*, 52 in. by 72 in. (R.A., 1882), £562, and *On the Moors*, 1875, 23½ in. by 32½ in., £378. Three works by J. Linnell, senior, realised sums from £189 to £483, the latter sum being given for *An English Pastoral*, 1839, 29 in. by 38 in. (Liverpool, 1886; Burlington House, 1883). The next lot was George Morland's *The Angry Farmer*, 27½ in. by 35½ in., which has been familiarised through E. Scott's engraving of it. After a tussle, the coveted canvas was knocked down for £1,835 10s. Not long after this, Romney's *Portrait of Ann, wife of William Baldwin, Esq., M.P. for Malton*, 1790, 29½ in. by 24½ in., was the cause of competition, bringing in £3,255. A few other works remain for notice, namely, *The Coast of Normandy near Gonville*, by C. Stanfield, R.A., 69 in. by 54½ in., £362 10s. (R.A., 1837; Liverpool, 1886; and Manchester, 1887); *A View near Norwood*, by P. Nasmyth, on panel, 11 in. by 14½ in., £178 10s.; *A Common Scene*, by W. Muller, 1845, 18 in. by 23½ in., £115 10s.; *A Woody Landscape*, by J. Stark, 14 in. by 18 in., £168.

Messrs. Christie's sale on April 13th opened with the property of the late Capt. H. McL. Lambert, the most important items being a *Portrait of a Lady in grey and white dress, holding a book in her left hand*, Early English School, 29 in. by 24 in., £388 10s.; and *The Artist in her Studio, seated before an easel, and turning towards a boy, who leans on her chair*, by Mlle. Le Doux, 37½ in. by 30¼ in., £370. These were followed by some pictures belonging to the late Miss Frances Graham, of which *Eastern Hospitality*, by L. C. Müller, 1879, 27 in. by 47 in., made £162. A drawing by C. Fielding, 1833, *Loch Lomond*, 17¼ in. by 21½ in., from a different source, fetched £157 10s. Two pictures, owned by the late H. L. Kingsford-Lethbridge, deserve notice—*A group of Five Cows on the banks of a river*, by T. S. Cooper, 1848, 29 in. by 41 in., £136 10s.; and *A Surrey Sandpit*, by B. W. Leader, 1892, 36 in. by 56 in. (R.A., 1892), £252. No less than eleven canvases from Mark Fisher's brush were included in a "property of a gentleman," the highest price being secured by *A Kerry Pastoral*, 31½ in. by 47 in., £162 15s. £84 was bid for Ford Madox Brown's *Byron's Dream*, 1874, 27½ in. by 21¼ in. The day concluded with the late William Wright's pictures, which comprised, amongst other works, *The Rivals*, by J. Faed, 1879, 25 in. by 34 in. (R.A., 1879), £157 10s.; *The Old Lodge*, by J. F. Herring, sen., 1850, 33¼ in. by 43½ in., £105; *In the Studio*, by Conrad Kiesel, 1884, 34 in. by 43 in., £588; *Richelieu at the Siege of Rochelle*, by A. A. Lesrel, 1887, 32½ in. by 45 in., £399; and *A Guard-room*, by Herman Tenkate, on panel, 24 in. by 36 in., £162 15s.; whilst another canvas by Leader, 1872-1902, *A Sunny Day on a Shallow Stream*, 39 in. by 58 in., was knocked down for £273.

Engravings and Etchings

THERE was considerable activity in the print market during March. Collectors were drawn to Messrs. Sotheby's on the 20th and 21st. The sale opened with a miscellaneous series of prints, amongst which the familiar pair of *The Birth of Shakespeare* and *Shakespeare's Tomb*, by Bartolozzi, after Kauffman, in colours, realised £20; a proof of *Neil Gow*, by W. Say, after Raeburn, £15 10s.; and two transfers, on glass, *Partridge Shooting* and *Hare Hunting*, by T. Burford, after Seymour, £16. A few plates belonging to the late Colonel Bedford, of Lichfield, were the next to attract notice. Of these *Setting out to the Fair* and *The Fairings*, by J. Eginton, after Wheatley, printed in colours, with good margins but titles cut away, made £98 10s.; and a pair of oval stipples, also in colours, *Sacrifice to Venus* and the companion, £19 10s. From another source, a set of six plates, in colours, by C. Hunt, after J. Pollard (*Epsom: Saddling in the Winner*, *The Betting Post*, *Preparing to Start*, *The Grand Stand*, *The Race Over*, and *Settling*

MRS. MOUNTAIN BY ADAM BUCK, 1802

Day at Tattersall's), fell for £60. An interesting relic of Earlom fetched £32. It was a pair of proofs, after Van Huysum, *The Fruit Piece* and *The Flower Piece*, on the back of which appeared the inscription: "First proofs, presented to his godson Laurie, by Richd. Earlom, Esq." Mention should also be made of *The Mathematician*, by J. McArdell, after Rembrandt, proof before all letters, with uncut margins, £45; and *Colonel Mordaunt's Cock Match*, by Earlom, after Zoffany, etching, open letter proof and keyplate, £16.

The interesting prices mainly occurred late in the day at Messrs. Christie's on March 12th. Amongst the modern plates by Sidney E. Wilson, printed in colours, which came from the collection of the late Martyn Thomas, £37 16s. was realised by *Nina*, after Greuze. Of older prints in the folio, £240 was paid for an album of sporting aquatints by Alken, Rowlandson, and others, with some original drawings by Rowlandson, etc. Eleven plates from Wheatley's *Cries of London* went for £57 15s. The following were framed:—*Step by Step*, by R. Cooper, and *Maternal Instruction*, by Meyer, both after Buck, printed in colours, £33 12s.; *The Mother's Hope* and *The Father's Darling*, by Freeman and Stadler, after the same, printed in colours, £33 12s.; *1807: Friedland* and *1814*, by J. Jacquet, after Meissonier, remarque proofs, £24 3s.; *Innocent Mischief* and *Innocent Revenge*, a pair in colours, by C. Josi, after R. Westall, £60 18s.; *The Bird's Nest*, by C. Knight, after the same, in colours, £31 10s.; *The Stray'd Favourite Restored*, by T. Hellyer and P. Gaugain, after W. R. Bigg, in colours, £60 18s.; *The Romps* and *The Truants*, a pair in colours, by W. Ward, after the same, £31 10s.; *The Hon. Leicester Stanhope* and *Simplicity*, both in colours, by Bartolozzi, after Sir J. Reynolds, £157 10s.; *Mrs. North*, by J. R. Smith, after G. Romney, £84; *The Elephant and Castle on the Brighton Road*, by T. Fielding, after J. Pollard, in colours, £25 4s.; and *The North Country Mails at the Peacock, Islington*, by T. Sutherland, after the same, £27 6s. From a different source came three aquatints, in colours, by T. Sutherland, after H. Alken—*Ascot Heath*, *Epsom*, and *Bond Street Brilliants*, which totalled £48 6s. The following were all printed in colours:—*Children Gathering Blackberries* and *Children Fishing*, by P. Dawe, after G. Morland, £273; *A Young Lady Encouraging the Low Comedian*, by W. Ward, after J. Northcote, £157 10s.; and *The Last Litter* and *Giles*, by the same, after G. Morland, £50 8s.

Engravings had formed the subject of Messrs. Puttick & Simpson's sale on March 9th, when the highest prices were as follows:—*L'Aveu difficile*, by Janinet, after Lavreince, in colours, £73 10s.; *Colin-Maillard* and *La Main chaude*, by Bonnet, after J. B. Huet, a pair in colours, £60 18s.; a fourth state of *The Countess Gower and the Lady Elizabeth Leveson-Gower*, by S. Cousins, after Lawrence, £31 10s.; and a fifth state of the same, £15 15s. The two lots last mentioned were catalogued as the property of a lady of title.

A further selection was offered at the Wellington Street rooms on April 3rd, when *The Shepherdesses*, by J. Faber, after H. Pickering, a pair of proofs before all letters, made £15; and *Charles XII. of Sweden*, by J. Smith, after D. Croft, a proof before all letters and before the title-space was burnished, £27.

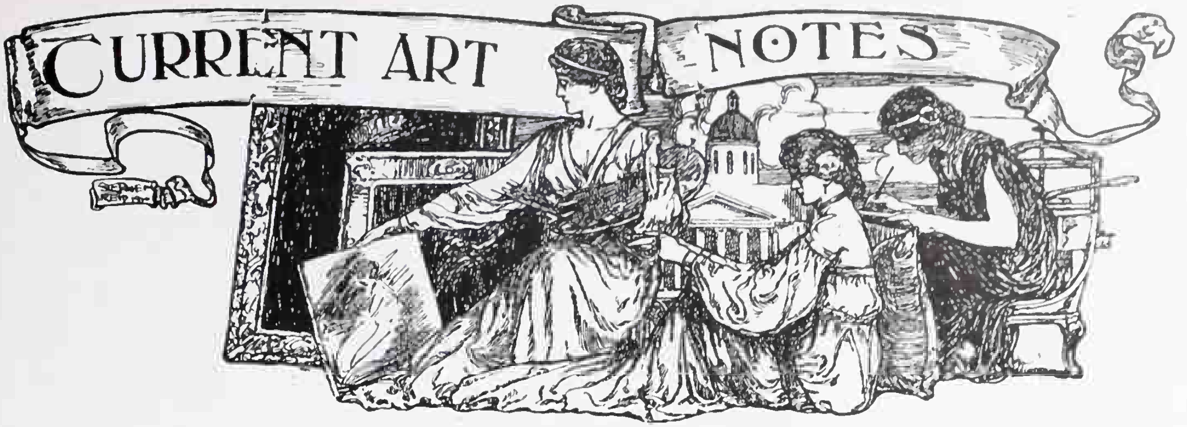
Pottery and Porcelain

If a novice was asked to name a type of old pottery, there would be great possibility of him naming the Toby jug. This design is not only one of the most familiar and popular, but also one of the most largely imitated. Fine, genuine examples can always fetch good prices under the hammer. Messrs. Puttick & Simpson offered an interesting Whieldon specimen, 6 in. high, which attracted the fancy of many collectors, and realised 120 gns. under the hammer on March 2nd. An old Staffordshire figure of "Benjamin Franklin," holding a book, on square base, 10½ in. high, made 13½ gns. on the same occasion; and a pair of Bow groups of canaries, in may-trees, with nests, and dogs below, the backs with candle-branches, 8¾ in. high, 39 gns. On March 16th a Whieldon figure of a lady in crinoline, yellow splashed with brown, 4¼ in. high, changed hands for 29 gns.

English porcelain was represented chiefly at Christie's on March 15th by a set of four Bow figures of "the seasons," 7¼ in. high, £110 5s.; a Chelsea candlestick, with poultry in an arbour, 9½ in. high, £54 12s.; and a Derby tea service of some 30 pieces or so, £65 2s.; whilst the Orient was symbolised by a Kang-He powdered-blue vase and cover, enamelled with flowers and pencilled in gilt, 17½ in. high, £320 5s. The feature of the sale, however, was to be found in a number of Hispano-Mauro dishes, which varied between £17 17s. and £472 10s., the latter price being paid for one 18½ in. diam., painted in pale copper lustre, with an owl in the centre. Gubbio ware was headed by a brilliant lustre two-handled vase, 12¾ in. high, £199 10s., thus beating by a good margin the dish, 10 in. diam., painted with a bishop in the centre, £84. Amongst other items, £278 5s. was bid for a Pesaro dish, 10½ in. diam., with W in centre, and £81 18s. for a Deruta dish, 12½ in. diam., with a lady's head in the centre. A quantity of china was included in the same firm's sale of the 13th, but there were few noteworthy lots.

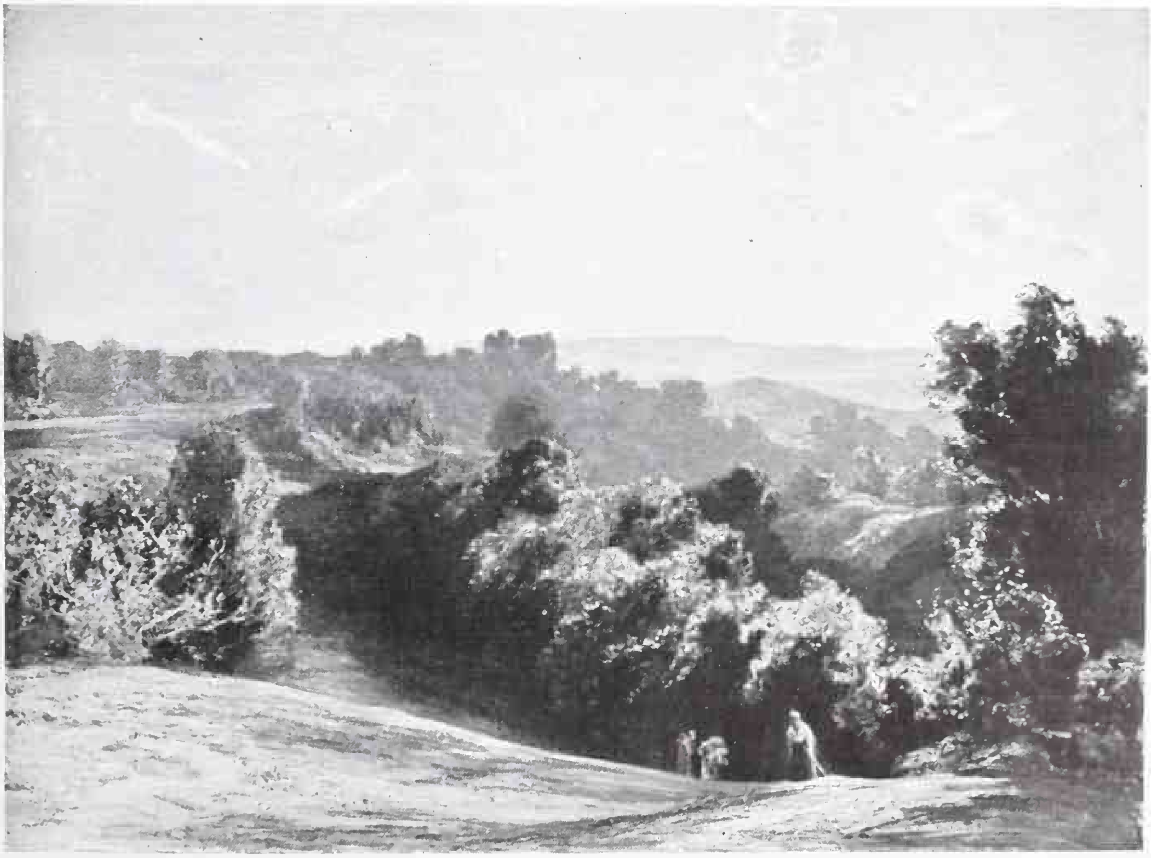
Staffordshire provided a goodly section at Sotheby's on March 28th and 29th. A Toby jug and cover, the latter repaired, fetched £22 10s.; a white figure of Hudibras on horseback, on oblong base, by Ralph Wood, 11¾ in. high, base 4¼ in. by 7¼ in., £38; and a white figure of a woman with apron full of fruit, standing on a rock, by Enoch Wood, on square base, 9¾ in. high, mould No. 96, £14 10s. Some seven lots constituted the property of T. H. Triggs, Esq., the most important feature being the pair of Chelsea candlesticks, with figures of cupids, 8½ in. high, which fell for £25. Oriental porcelain was but meagrely represented. A figure of a rooster, in red, with coloured feathers, 10 in. high, £22, was almost the sole point of interest. Although many individual prices were not noticeable, the sale did not do so badly in securing a total of over £1,240 for some 309 lots.

CURRENT ART NOTES



The Royal Academy First Notice

CRITICS have been anticipating an art renaissance as a result of the outpouring of patriotic and spiritual feeling evoked by the war. The nation has been spurred to unwonted effort; it has discarded the inertness and self-indulgence of past years for strenuous and heroic endeavour; and art, as the mirror of life, should reflect the exalted mood of the people. At first sight there appears to be little in this year's Royal Academy to countenance this theory. It is an average display, seen to better advantage than usual, because less crowded. There is no palpable advance in any direction, and one might think that, while the nation is thrilling with new life and rising to heights of heroism unexcelled by any country, in any age, art has become dormant and remains impervious and unresponsive to the flood-tide of emotion by which it is encompassed. Yet, perhaps, this state of quiescence gives higher promise for the future than would any violent and sudden movement. When a body that has been going swiftly and steadily forward in one direction is suddenly deflected to another, there must always be a pause before it can gather sufficient momentum to pursue its new course; and this quiescence of British art may well be the pause that precedes a fresh



EVENING, NEAR HASLEMERE BY H. HUGHES-STANTON, A.R.A. AT THE ROYAL ACADEMY EXHIBITION
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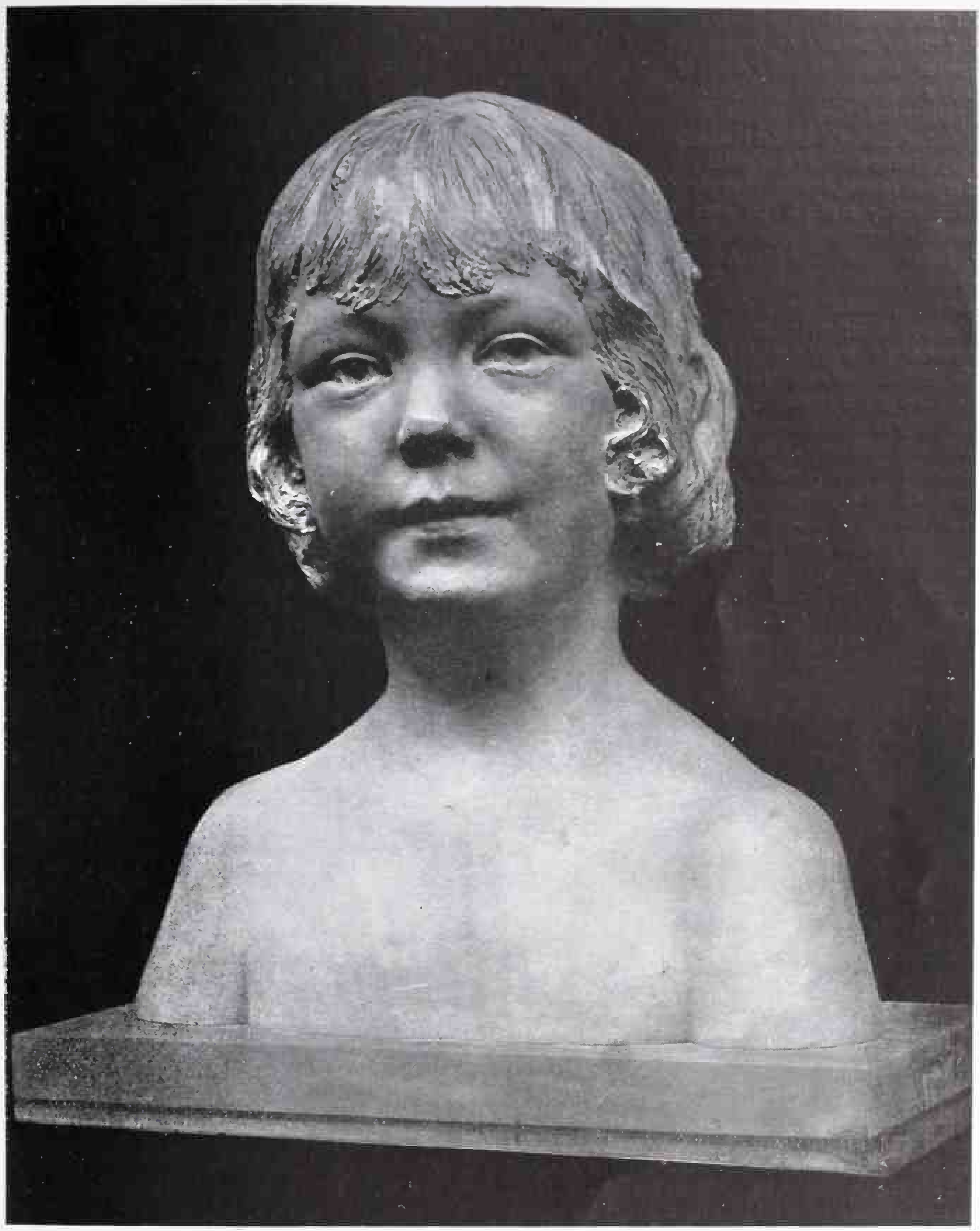
and strenuous movement. For during recent years our national art has been largely un-Anglicised. The modern cults which have permeated it have not germinated on British soil. They are of foreign growth, largely propagated by that German philosophy which has run riot through the Continent for a decade or two, and has intruded itself into our social and artistic life to a greater extent than is apprehended. This gospel of egoism and forcefulness has obtained many converts among artists, and has leavened our older traditions with influences which, though not wholly pernicious, and even to some extent beneficial, would, if allowed an unqualified mastery, brutalise the British tradition, and in the end destroy it.

The British tradition has always been for art that is gracious in intention ; the chief quest of the artist has been for beauty, but he has used his medium largely for moral teaching and the record of history and anecdote. Such motives may result in weak and conventional work, but not anything that is brutal or immoral. The new cults are generally subversive of such ideas. History and anecdote are tabooed, beauty is sacrificed to strength, and moral teaching is displaced by frank egoism ; so that whilst most of this Germanised art is merely foolishness, much of the best of it is brutal, destitute alike of elevation of thought or refinement. One is tempted to believe that these new cults have served their purpose. They have helped to bring in a more forceful style of painting and a greater appreciation for bright colour, but, carried to their logical end, they will terminate, not in an improvement of art, but in its negation. We must not look to them for the art renaissance after the war, but rather to the artists following the older traditions, which, purified of their trivialities and inspired by more robust and deeper emotions, may well give birth to a new era of painting and sculpture.

The exhibition at the Royal Academy, though it affords a groundwork for such a hope, hardly as yet justifies it. This, however, was only to be expected. The younger men have obeyed the call to arms, and the older men, who have become confirmed in their outlook on life and formed their styles, are hardly likely to inaugurate a new movement in art. We must wait until after the war for this, and in the meanwhile be thankful that the brutalising influences emanating from Germany have been checked. Perhaps the most complete contrast to the Prussian spirit is afforded by Mr. Edward Stott's *Holy Family* in the first gallery. It is not a great religious painting, for it fails to attain the strength of emotional expression demanded by such work ; but in lieu of this we have an idyllic rendering of motherhood marked by refined handling and tender and suggestive colour. Clarity of vision has been sacrificed to attain the latter, for the figures appear as though seen through a fog. The picture is characterised by a devotional sentiment, which is absent from Mr. Cadogan Cowper's version of *Our Lady of the Fruits of the Earth*. In this the painter appears to have essayed a formal composition which should allow him to indulge in his penchant for rich colour and elaborate workmanship. The deep red robes of the Virgin, her blue dress and white coif, form a brilliant and well-harmonised mass of colour, which centralise the picture and keep in place the finely painted fruits in the foreground and other accessories ; but the Virgin herself is but a comely-looking peasant girl, and the picture has little significance except as a piece of decoration. Portraits, as usual, monopolise a large proportion of the wall-space of this and the other galleries. In his ***Marion and Gracie, daughters of the Rt. Hon. Sir Albert Stanley***, Mr. Stanhope Forbes presents what appears to be a good but unflattered likeness of two school-girls naturally posed, the coloration of which is somewhat dry and uninteresting. Mr. Solomon J. Solomon's ***Lady Rhondda*** is unusually good ; and in this work and his portrait of *The Hon. Lady Mackworth* he appears to have solved the problem of how to make a likeness of a middle-aged lady pleasant, attractive, and interesting, without disguising the sitter's years or attempting to transform a portrait into a colour-scheme in which the subject personality forms merely a subsidiary interest. The *Lieut. Kenneth A. Gemmell* of Mr. R. E. Morrison is pleasing, while Mr. A. S. Cope's ***Sir John Jackson***, though a good presentment of the sitter, is a little hard in the handling, and not so attractive in the flesh-tones and general coloration as the same artist's presentation portrait of *W. R. Lysaght, Esq.*, which is both intimate and easily posed. Mr. William Orpen, who, by virtue of the strength of his brush-work and his powers as a colourist, is now among the first flight of British portrait painters, rarely appears fortunate enough to catch his sitters at their best. His pictures of ladies make their chief appeal through their charm of colour, while his male portraits, though undeniable likenesses, are apt to verge on caricature. His *Lady Bonham* may be described as a delicate symphony in black, gold, and flesh-tones, subtle and delicate in feeling, in spite of its broad handling. But the artist does not appear to have been interested in his sitter, and the latter looks rather bored.

In the other galleries Mr. Orpen shows five portraits of gentlemen, who all appear to find life a serious and even tragic business. Mr. Winston Churchill, his powerful face furrowed with despondency, his attitude one of extreme dejection, might be posing for Napoleon after Waterloo. Viscount Bryce, very bushy and bristly, looks the subject of a *Vanity Fair* cartoon. Colonel Elkington, D.S.O., comes off better, though his expression is a little grim, his face is finely characterised, and the modelling of head and hands superbly expressed. The portrait of *Lieut.-General Sir John Cowans, K.C.B.*, is the most genial of the series. His expression, though genial, is kindly, while the colour-scheme, in which delicate shades of blue and green are used to foil the khaki and flesh-tones, the whole being harmonised by the introduction of a note of strong scarlet, is at once tender and effective. Other portraits in the first gallery include Sir Luke Fildes's *Mrs. Scrope*, which is pleasing without attaining distinction ; Mr. William Llewellyn's highly finished portrait of *A. E. L. Slazanger, Esq.*, which

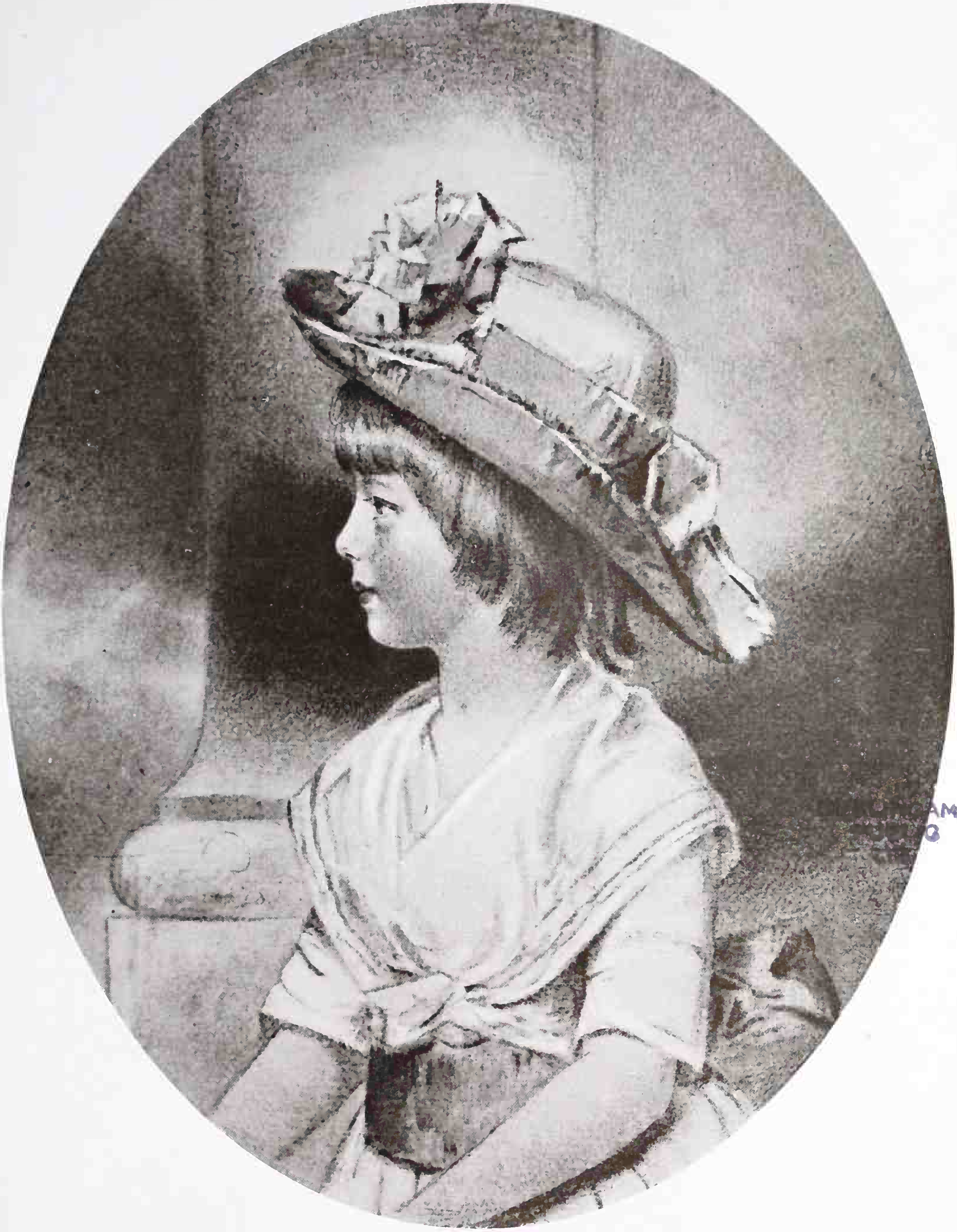


MARJORIE, DAUGHTER OF COLONEL EDGAR BRASSEY BY W. ROBERT COLTON, A.R.A.
AT THE ROYAL ACADEMY EXHIBITION [COPYRIGHT STRICTLY RESERVED BY WALTER JUDD, LTD.]

would have gained it the painter had allowed his brushwork to appear more in evidence; and Mr. J. Seymour Lucas's *Bannister Fletcher, Esq.*, a pleasing portrait, but surpassed by the same painter's posthumous portrait of *The late Captain Simon W. R. Mewburn, 14th (King's) Hussars*, which has about it a subtle suggestion of Lawrence, the blue and gold of the uniform permitting Mr. Lucas a richer and more effective display of colour than is usually permitted the military portraitist in these days of monotonous khaki.

Of landscapes in the gallery, the most important is Mr. Arnesby Brown's *In June*, a group of cattle set in a wooded champaign under a cloudy summer's sky. It is only a slight variant of numerous similar themes which the painter has given us in previous years, and of which he has two smaller examples in an adjoining room. This, perhaps, is the finest of the series. The picture, though rather blue in tone, is a fine example of aerial perspective, so successfully realised that even the objects in the immediate foreground appear enveloped in atmosphere. Mr. Julius Olsson, like Mr. Arnesby Brown, is apt to harp overmuch on a single string. The problem that he has essayed, mastered, and the solutions of which he is constantly presenting, is that of light playing upon breaking waves. In *Sunlit Sea, Newquay*, the theme is given under its matutinal aspect; in *The Longship's Light*, in gallery No. 3, the tumbling, foam-covered sea is shown shimmering in bright moonlight. Both works are successful, and both may be described as beautiful, yet one prefers the *Heavy Weather in the Channel*, a quiet, deep-toned effect of running sea under a dull, cloudy sky, as affording a change of outlook. Another seascape in the first room is Mr. David Murray's *Sunlit Sea*, a mass of shallow breakers, chaotic in form, but full of movement and sparkle. His *Ullswater* is restful in tone, as are most of the artist's larger landscapes. Among the figure subjects in the room, Mr. Adrian Stokes's *At Evolène* possesses a quaintly pathetic interest, the little girl, leading a couple of goats amidst some massive and partly ruined buildings, looking like the heroine of a fairy-tale exploring an ogre's castle. This is distinguished by its strong chiaroscuro and firm handling. In a lighter vein is Mr. Stephen Reid's *Blue Dish*, the piece of pottery which affords the title being in the hands of a damsel in picturesque eighteenth-century costume standing by the sun-splashed wall of a cottage. Careful work and sincere observation of nature give the canvas an attraction beyond that of the orthodox costume painting. Miss Madeline Green's *The Piper in Blue* is good in handling and colour, and little fault can be found in the technique of *The Cloven Hoof*, by Mr. Fred Appleyard, though the theme is somewhat obscure. The latter fault cannot be laid against Mr. Charles Sims's *Greater Love Hath no Man*, the meaning of which must be palpable to the most careless observer. The artist has adapted a conventional crucifixion arrangement favoured by old masters to modern conditions. A wounded soldier takes the place of the central figure. He is represented leaning against a large upright piece of timber, which apparently forms a part of some scaffolding. His arms are stretched behind him over a broad horizontal bar, which depends from the upright, and with it forms a cross, while grouped in a half-circle just behind him are his father, mother, wife and two children, representative of humanity at large. The austerity of the colouring, and the bald simplicity with which uninteresting details of modern costume and suburban architecture are reproduced, do not tend to elevate the feeling of the picture, for they are painted without fervour or conviction, and the picture affects one merely as a bald record of prosaic fact, which the semblance of the two pieces of wood to the cross fails to endow with recondite significance.

The second gallery is dominated by Mr. John Lavery's huge triptych *The Madonna of the Lakes*, another religious painting, which makes its appeal for other reasons than its spiritual sentiment. The central compartment is occupied by a Madonna of a somewhat Byzantine type, while in the wings on either side are kneeling figures. The well-arranged figures and the strong colour-scheme of gold, purple, and green make it an effective piece of decoration, which will probably look even better in its permanent position than it does at present. But Mr. Lavery is seen to greater advantage in his portraits of *The Hon. Mrs. Morrison Bell* (gallery No. 3) and *Mrs. Walter Samuel* (gallery No. 7). The former is a harmony in black, scarlet, and gold, and in the latter purple takes the place of scarlet. Both may be ranked among his best works, and are distinguished by their colour quality and swift, sentient execution. Three of Mr. Charles Shannon's pictures were in the second gallery. His *Incoming Tide*, a representation of two undraped girls disporting themselves on the verge of a rock-bound shore, is full of beautiful colour, the lithe, graceful forms of the girls being set against the deep, translucent blues of the shimmering sea, which enhances and contrasts with the gleaming flesh-tones. This work makes a purely æsthetic appeal; but in his two male portraits—those of *Charles Ricketts, Esq.*, and *The late F. H. Neville, M.A., Fellow and Lecturer of Sidney Sussex College, Cambridge*—the artist also attracts us by his perception of the intellectual characteristics of his sitters. Among all the portraits, these give most definite assurance that they are of men who are distinguished from the ordinary mass of humanity in their outlook on life. Mr. D. Y. Cameron shows increased tonal mastery in his *Hills of Lorne*, a bare, bleak landscape of mountain, rock, and lake, but full of dulcet colour—a harmony in tender greys and silver, with masses of deeper grey, almost black in tone, to give them contrast and enhance their delicacy. Mr. Bernard Priestman's *Sun-veiled Hills of Wharfedale* depicts another upland scene, but the rocky heights of the Highlands by the wooded bluffs of Yorkshire, and Mr. Cameron's austere colour by greens and purples. The effect of the sunlit mists is well rendered, and the tone throughout is pleasant, but the interest of the work is hardly sufficiently concentrated. In this respect the same artist's *Snow in Buckden Vale* is more successful. It is also more firmly handled, and set down with greater spontaneity and conviction. This is one of the most powerful and telling works that Mr. Priestman has yet produced. Another landscape, *Harvesting the Oats*, by Mr. Rex Vicat Cole, is more typically English in its feeling and in its simple and straightforward coloration, and its close observance of natural truth recalls the better traditions of thirty or forty years back. Mr. Joseph Farquharson in his *Winter* gives one of his customary snow-scenes, well painted, but showing no fresh development of outlook. Other works in the second gallery which should be mentioned include

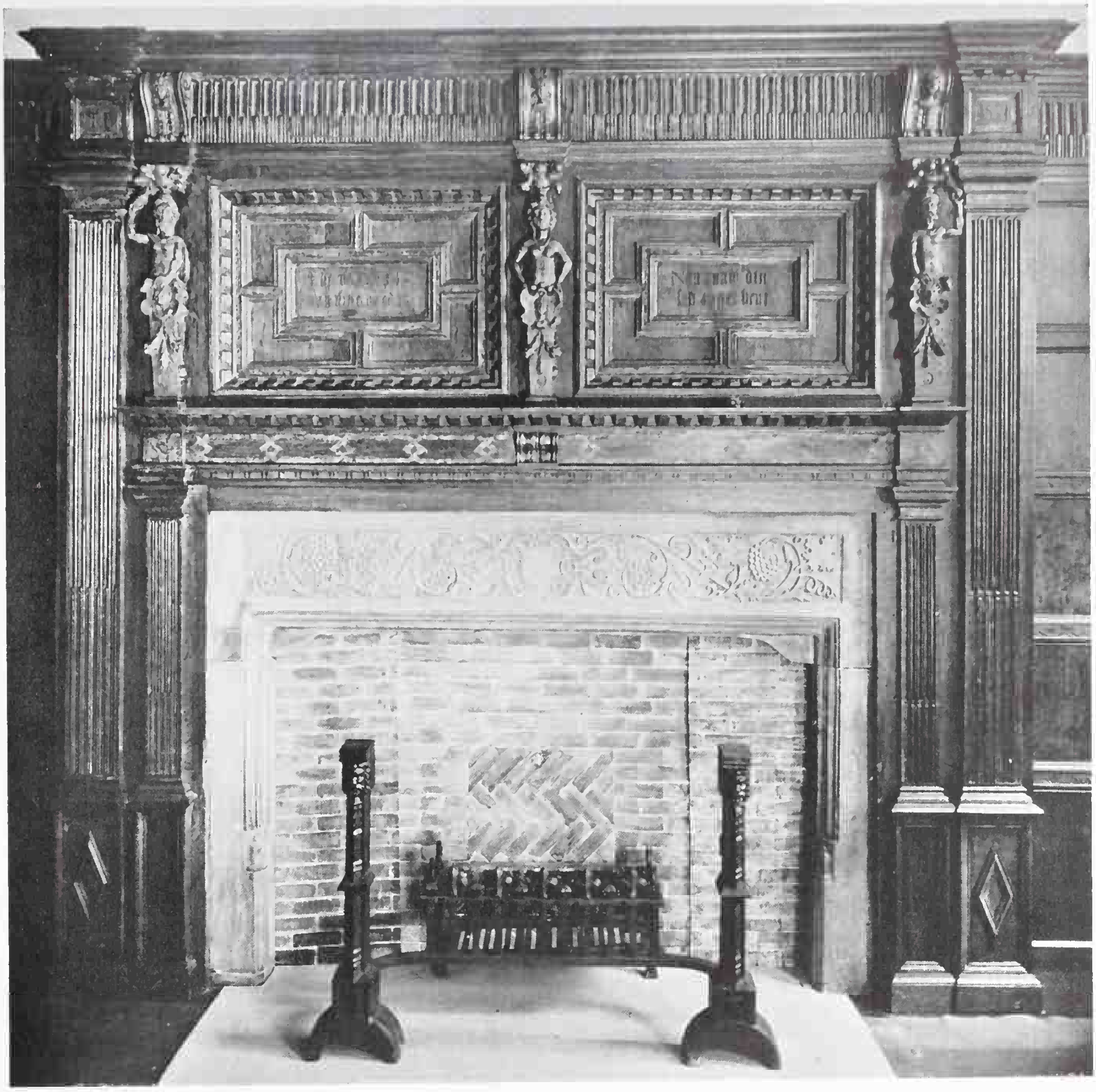


PORTRAIT OF A CHILD
BY JOHN DOWNMAN
In the Wallace Collection

[*Photo Mansell*

MRS. FOUNTAIN

BY ADAM BUCK, 1802



MANTELPIECE FROM ELIZABETHAN OAK ROOM AT MESSRS. LITCHFIELD'S GALLERIES

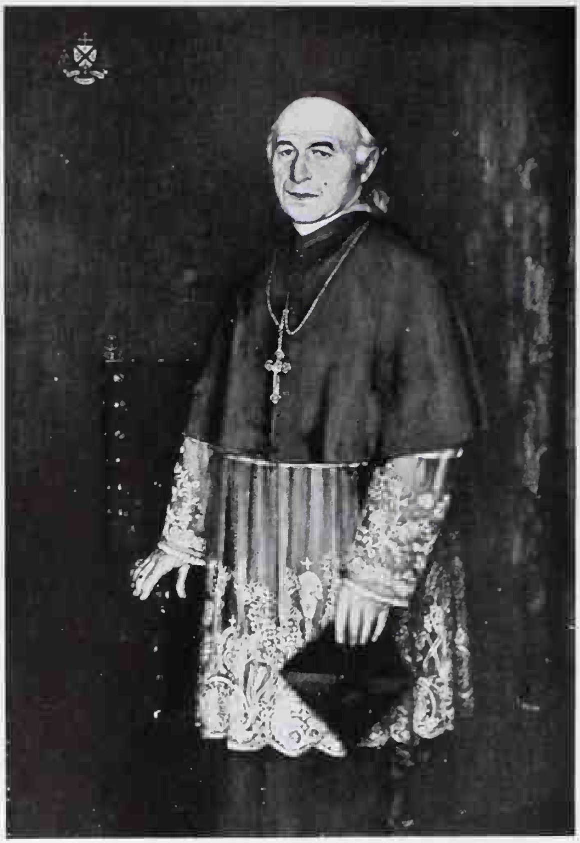
Fair Rosamund, by the late Mr. J. W. Waterhouse, a work brightly and harmoniously coloured, and full of picturesque detail; Mr. Edward Stott's somewhat nebulous *Patriarch*, which, though wanting in sufficient definition, attains good tonal quality; Mr. Frank Dicksee's agreeable portrait of *Egerton Hine, Esq.;* Miss Hilda Fearon's clearly-expressed and well-drawn *Afternoon Sunshine;* Mr. Harry Watson's romantic *Dawn;* and Mr. Henry J. Haley's well-modelled figure of *Eve.*

The place of honour in gallery No. 3 was given to Mr. Frank O. Salisbury's picture of *Boy 1st Class John Travers Cornwell, V.C.*, painted for the Admiralty. It was far more successful than such pictures usually are, for if not a great work of art, it at least possesses the merits of telling the story of the lad's heroism explicitly and in pleasing colour. It admirably fulfils the purpose for which it is intended—that is, for reproduction for the use of schools—for it is a work which will appeal to children more than would a realistic picture, giving a more vivid idea of the horrors of battle. Near by hangs Sir Ernest A. Waterlow's most important example, showing *The Jungfrau* summit on a bright summer's day, its lower heights still partially veiled by morning mists, which is an attractive transcript of Alpine scenery not greatly different in its main *motif* from other recent works by the artist. Mr. Glyn Philpot's portrait of *The Marquess of Salisbury*, in scarlet robes, was simple and dignified in its conception, and firmly and fluently painted. The *Highland Stream* of Mr. Peter Graham showed him in a familiar vein, and the same may be said regarding Mr. B. W. Leader and his *Welsh River;* while Mr. David Murray, in his *Mountain Slumber:*

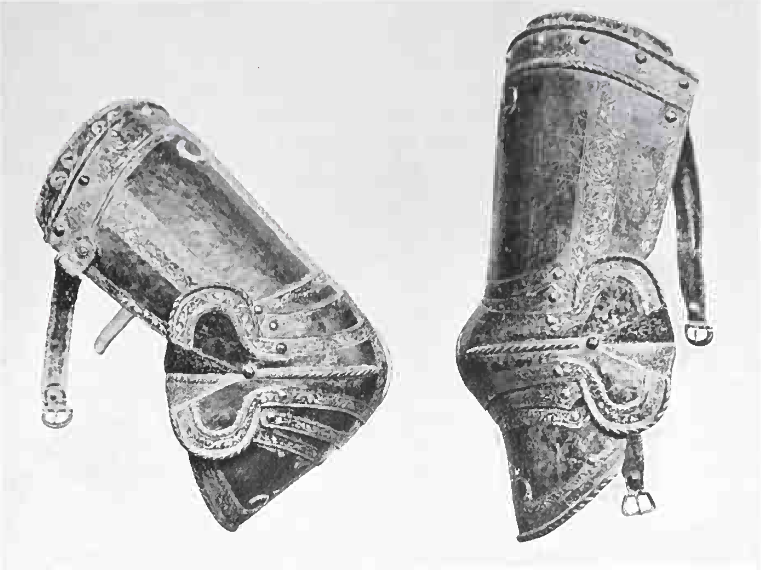
MRS. MOUNTAIN

BY ADAM BUCK, 1802

Ullswater, gave another of his lake scenes, painted in a pale key of colour, which, though full of sparkle and sunlight, was somewhat over-white in tone. Mr. Tom Mostyn's *Elegy*, a moonlight scene, quiet in colour and poetical and reposeful in feeling, is perhaps to be preferred to his more resonant and exuberant *Garden of Memories*, in the fourth gallery. The *First-Born*, by Mr. Henry Woods, showing a mother with a baby on her lap sitting in a portico of an Italian house, will probably not receive the attention it deserves, for the work is unobtrusive, and its pleasant and well-studied colour, sound drawing and conscientious craftsmanship are merits which do not show to the best advantage in a crowded exhibition. The most important example by the President, Sir Edward J. Poynter, is *The Wonders of the Deep*, showing a group of classical figures gathered round a rock basin in which some golden carp are disporting themselves. The conception and arrangement of the work are attractive, but the execution shows a want of precision. Mr. Edgar Bundy shows his accustomed skill in still-life painting in *Despatches—Is He Mentioned?* in which a father and a daughter are shown at the breakfast-table eagerly scanning a newspaper for news of the son at the front, but the interest of the figures is hardly worthy of their elaborate environment. A little impressionistic sketch of *Moonlight*, by Mr. George Clausen, merits attention for the sincerity of its observation. Mr. Stanhope Forbes's much larger picture of *The Smith's Workshop* is to be commended on similar grounds, though there is little in common between the latter artist's elaborate, highly finished but somewhat impersonal technique and Mr. Clausen's less studied but more autobiographic brush-work. Animal painting is represented by Mr. Arthur Wardle's *Vae Victis*, depicting a panther triumphant over a large python, which is spirited and marked by good colour. Here, as in the other galleries, there are numerous portraits, several of which have already been reviewed. Mr. J. J. Shannon is represented with his *Mrs. Whitbread*, his only contribution, painted with his usual dexterity, and forceful in handling and colour. Mr. Fiddes Watt follows the traditions of Raeburn and the Scottish school in his *David Thomson, Esq.*, which, by its restrained but harmonious colour and depth of tone, attains a dignified unobtrusiveness which is refreshing in these days of meretricious ostentation. Mr. W. W. Onless contributes a well-characterised portrait of *Sir Horatio Shephard, K.C.B.;* Mr. Solomon J. Solomon is at his best in his picture of *The late Albert Jessel, K.C.*, and *The Lord Rhondda:* and Mr. George Henry's likeness of *Bt. Lieut.-Col. J. D. Jeffreys, C.M.G.*, is firmly and fluently painted; while Mr. Frank Dicksee's portrait of *Dorothy, daughter of Herbert Dicksee, Esq.*, well expresses the charm of girlhood.


JOHN TONER, BISHOP OF DUNKELD, SCOTLAND
BY STEPHEN REID, R.B.A.

The chief military pictures, which are hardly so numerous as usual this year, are in the further rooms of the exhibition, and they, with the water-colour drawings, will be considered later. But before concluding the present article one may take a brief glance over the sculpture. This on the whole shows a falling off; while the models for the groups and figures in the Cardiff City Hall, which constitute some of the principal items, have already been shown in London and reviewed in THE CONNOISSEUR. Mr. Harold Parker's colossal head of *The Awakening*, a portion of a group for the main entrance doorway, Australia House, shows dignity and largeness of feeling, but suffers from being seen at too low an elevation. A well-modelled bust of *Mr. P. A. Laszlo de Lombos* is contributed by 2nd-Lieut. Wm. C. H. King. Mr. Albert Toft is represented by a poetically conceived marble statue of *Grief*, well modelled, but rather confused in arrangement. Of the two colossal figures of *Philosophy* and *Inspiration*, executed by Mr. Paul R. Montford for a group to be erected on the Kelvinway Bridge, Glasgow, the former is the more simple and impressive. The full-sized model for the statue of *Lieut.-Col. Lord Ninian Crichton-Stuart, M.P.*, by Sir W. Goscombe John, is easily and naturally posed, and the head and general attitude of the figure are characterised by alertness and resolution. Another successful work by this artist is the bust of *Earl Kitchener*, for Khartoum, in which the kindliness as well as the strength of the Field-Marshal is suggested. Mr. Charles L. Hartwell's *John Howard Mitchell* is a bust of a young boy, wearing the rapt expression so common to youth in its serious moments. It is a piece of refined and searching modelling, and the same praise may be awarded to the busts of ***Marjorie, daughter of Colonel Edgar Brassey***, and ***Diana***, by Mr. W. Robert Colton. These, indeed, were perhaps the most intimate presentments of child nature in the exhibition. In the bust of Miss Marjorie Brassey the arch-demureness of the little sitter, bubbling over with latent roguishness and laughter, is caught in a manner worthy of Reynolds; and the more doubting and quizzical mood of Diana is equally well rendered. A small sketch statuette of *Courage*, resolute in pose and expression, by Mr. F. W. Pomeroy, is well worthy of being executed on a larger scale. Mr. Alfred Drury contributes a well-characterised head of *The late Father Stanton*, in which the ascetic, firm, and yet kindly face of the original is finely suggested. Sir George Frampton's memorial bronze to *W. T. Stead* appears rather heavy in design, but should look better when erected on the massive stonework of the Embankment.



TWO PIECES FROM THE SUITS OF ARMOUR TO BE SOLD AT MESSRS. SOTHEBY'S ROOMS

A Portrait of the Bishop of Dunkeld

An effective presentation portrait of the Bishop of Dunkeld has been painted by Mr. Stephen Reid, and is now being shown at the Dundee Municipal Art Gallery. The bishop is represented in his ecclesiastical robes, which Mr. Reid has rendered in their actual colours, instead, as is usually the case in portraits of this nature, of seeking to evade harmonic difficulties by subduing and conventionalising the different tones. The picture is carried out in a scheme of Roman purple and scarlet, relieved and harmonised by the white lace rochet. The portrait is well characterised, and is a pleasing and dignified likeness.

War Medals

Several interesting medals commemorative of the Great War have been executed by Mr. Frank Boucher, and are being issued by Messrs. Spink and Son, Ltd. (17 and 18, Piccadilly, W. 1). One of the most successful is a medal with a pleasing and dignified head of Mr. Lloyd George on the obverse, and on the reverse a figure of Britannia equipped in the panoply of war, with drawn sword in her hand. Another fine medal is the "In Memoriam" one to Lord Kitchener, by the same artist. In both works the modelling is delicate and thorough without wanting in breadth. Other medals issued by the same firm include several designed by Admiral Prince Louis of Battenberg to commemorate the naval victories off Heligoland Bight, the Dogger Bank, and Jutland Bank.

An Old Oak Room

A beautiful oak-panelled room now on view at the Lichfield Galleries (3, Bruton Street, Bond Street) is especially interesting as illustrating the commencement of the transition from the exuberant decoration of Elizabethan woodwork to the more chastened and refined style of the Jacobean period. Mr. Walter L. Brothers, who during his career as active managing partner of Messrs. Litchfield & Co. has made a special study of old panelled rooms, brought this fine specimen from a house in Essex, dated 1571. It is 25 ft. 6 ins. long by 19 ft. 3 ins. wide, and 9 ft. 1 in. high to the top of the moulded cornice. The panelling consists of a scheme of plain upright panels, divided by sixteen fluted Doric pilasters, and surmounted by a fluted and reeded frieze with panels and frieze blocks at intervals. The walls are pierced with one main doorway and two cupboard doorways, all ranging with the panelling. As with all rooms of this period, the decorative scheme staircase, in the Palladium style, finished about 1720: and some fine mantelpieces of half a century earlier. What is perhaps even more interesting is the wealth of pictures and objects of art that the house contains connected with all the generations of those who have lived there.

Sir Peter Legh, the builder of the house, is represented by more than one contemporary portrait, and also his two wives, the portrait of the first one being the work of Marc Geerhardts. Then Zucchero, Lely, Kneller, and various unknown artists are represented amongst the portraits, and there are some fine miniatures by Cooper and Hoskins. Among the old furniture and table appurtenances are a number of inscribed glasses, including several "Fiat" examples, the possession of which marks the political sympathies of the house. For the Leghs were of the White Rose party, and the Sir Peter Legh who was in possession at the time of the great Revolution obstinately refused to take the oath of allegiance to William and Mary, and was presently imprisoned in the Tower.

The account of what may be termed the domestic side of this imprisonment, showing the efforts his wife made to join him and the influences she brought to bear to try and secure his release, are highly interesting. Even more intimate and interesting are the series of charming love-letters between Richard Lee and his wife, and the rather tragic love-story of Piers Legh, with his pathetic letters to his father, who refused to allow him to marry the lady who had won his affections, and when finally he took his courage in his hands and espoused her, refused to have anything further to do with him. But, indeed, the whole book is interesting from beginning to end, and as a picture of domestic life in England for two centuries or more it is a most valuable contribution to our social history.

"Myths and Legends of Babylonia and Assyria," by Lewis Spence (Harrap, 8s. 6d. net)

Mr. Spence's *Myths and Legends of Babylonia and Assyria* comes at an opportune moment, for our troops, now pressing up the valley of the Euphrates and the Tigris, are traversing the lands in which these myths and legends originated, and passing by the remains of the monuments on which they were recorded.

Few countries have earlier or more interesting records, for Mesopotamia, the seat of both these ancient empires, vies with Egypt as being the cradle of civilisation, and is far more closely connected with Old Testament history than is the latter country. Mr. Spence makes no attempt to give an exhaustive summary of these records, but has put together an interesting and popular account of the religion and mythology of the greatest empire of antiquity, retelling the old legends in a picturesque and attractive manner, and also gives an account of the explorations in these regions and the gradual elucidation of the inscriptions found on the ancient monuments.

The legends in many cases show a more or less close analogy to portions of the Old Testament narrative, and deserve to be read by every biblical student, while the work also includes accounts of many of the Babylonian and Assyrian monarchs who warred against the Israelites.

The book is well mounted, and contains a large number of excellent reproductions of photographs from monuments and statues. It is also embellished with a number of plates in colour, the work of Evelyn Paul, which show considerable dramatic power and good feeling for colour, and add considerably to the attractiveness of the volume.

An Interesting Catalogue

An interesting catalogue of engravings in all mediums and original drawings of topographical interest is issued by Messrs. James Rimell & Son, 53, Shaftesbury Avenue, W.C. Extending to over 800 items, the range of subjects extends over most of the counties of England and Wales, and is especially rich in views of London and suburbs, Kent, Middlesex, Oxfordshire, Surrey, and Yorkshire. Most of the items are very moderately priced, and a large number would be suitable for extra illustration. Among the more interesting subjects are an original drawing by Thomas Rowlandson of the Market Place at Barnet; another by the same artist of the Bell Inn, Holborn; a wash drawing by Thomas Girtin of the south side of London from the Thames; and a series of water-colour drawings of old inns and taverns in the north of London, dated 1762. The provincial themes include a coloured engraving by C. Hunt, after G. B. Campion, of the Eton *Ad Montem*, and original works by James Ward, Edward Williams, and other known artists.

"The British Museum Library," by Gertrude Burford Rawlings (Grafton & Co., 5s. net)

The British Museum Library is one of the few national institutions in which the English public can take unqualified pride. It is not only the biggest thing of its kind, but the best; and all great libraries which have been founded during recent years have more or less adopted its system of cataloguing and other arrangements. The story of its evolution from chaos to its present well-ordered system is told in a most interesting manner by Miss G. B. Rawlings, who, though she disclaims any intention of writing a guide to the Reading Room, incidentally gives a good deal of information which will be of use to its visitors. The nucleus of the National Library was the collection of works formed by Sir Robert Bruce Cotton, and added to by his son and grandson, Sir Thomas and Sir John. The latter, in 1700, refused an offer of £60,000 made by Louis XIV. for the collection, and transferred it to the nation. The Government of the day acted in the usual manner of English Governments by accepting the gift but declining to make proper provision to enable the public to utilise it. The library continued to be lodged in Cotton House, which was still used as a private residence, and six years elapsed before it was purchased by the nation. In 1708 the then Royal Library was added to the Cottonian Library. The books suffered from neglect; it was discovered that the house, being near the river, was damp and greatly exposed to the risk of fire. The joint library was moved for safety to Essex House in 1727, and transferred for still greater security to Ashburnham House in 1729, where it was all but burnt to ashes in 1731. Nearly a quarter of the Cotton collection was either destroyed or greatly damaged, and the Royal books also suffered greatly. The salvage was dumped into the new dormitory of Westminster School, where it was repaired as much as possible, and later on transferred to the old monastic dormitory, now the Westminster Schoolroom. In 1753 Arthur Onslow, the Speaker of the House of Commons, induced the Government to acquire the collection of books accumulated by Sir Hans Sloane and the Harleian collection of manuscripts, which were offered to them for sums much below their intrinsic value, and to provide "one General Repository for the better Reception and more convenient Use of the said Collections and of the Cottonian Library and the additions thereto." By means of a lottery £95,000 was raised, the two collections were acquired, and Montagu House and grounds—the site of the present British Museum—were purchased. The house was suited badly either for a library or museum, but, altered and adapted, it was made to serve for both purposes until 1823, when the presentation of the library of George IV. to the institution forced the Government to provide additional accommodation. This was effected by the erection of a new building—the older portion of the British Museum as we see it to-day—which was designed by Sir Robert Smirke. In 1831 Anthony Panizzi entered the Museum Library in a subordinate position, but speedily made his influence felt. He was made keeper of the printed books in 1837, and, despite strenuous opposition, initiated a series of reforms ultimately destined to make the library a model institution of its kind. He secured the full enforcement of the Copyright Act, which had been largely suffered to become a dead letter; modernised the reading-room organisation; planned and inaugurated the present system of cataloguing, which has since been adopted by most of the principal libraries in the world; and he was responsible for the idea of the present reading room, which, executed by Sydney Smirke, still remains "the envy and admiration of Europe," a description given to it by Dean Milman at the time of its opening. Moreover, Panizzi was instrumental in getting many of the more notable gaps in the library filled up. He retired in 1866. Since his days his office has been occupied by a succession of thoroughly competent librarians, and many noteworthy additions have been made to the collection, but the enlightened policy which he inaugurated for the conduct of the institution still remains substantially in force, and to him more than any other single individual must be ascribed the present greatness of the British Museum Library.

GRANT OF PRIVILEGES TO RITTI-MARDUK, A FAMOUS BABYLONIAN CAPTAIN, BY NEBUCHADREZZAR I. PHOTO MANSELL
"MYTHS AND LEGENDS OF BABYLONIA AND ASSYRIA" (HARRAP)

War Drawings by Muirhead Bone. Part I. 10s. 6d. net.
"The Western Front."
Part V. 2s. net.
("Country Life" Office)

Mr. Muirhead Bone devotes the bulk of his drawings for the present number to naval themes, and gives an interesting record of scenes afloat and ashore. Among the latter is a striking drawing of H.M.S. *Lion* in dry dock, in which the great height of the famous warship is rendered the more impressive by its fine lines, which seem more adapted for a racing yacht than for a heavily armoured battleship. Another good drawing is that of a battleship taking in oil at sea—a far speedier and cleaner operation than the former method of coaling. Both these drawings are rendered with great wealth of detail, while more broadly treated are the representations of the doings of the senior service on the high seas, and there are a number of capital representations of life between decks. An innovation is the introduction of various tints, which in some cases are used very effectively.

To admirers of Mr. Bone, the larger *edition de luxe* of these parts, which is being issued under the title of "War Drawings," will be highly welcome, as they are of a size and quality which make them well worthy of framing. The part under review contains ten plates, size 20 in. by 15 in.

CORRESPONDENCE

Enquiries should be made on the Enquiry Coupon. See Advertising Pages.

Furniture.

Chair.—B764 (Bradford-on-Avon).—Your sketch shows a hall chair, probably dating from the second quarter of the 19th century. The value is debatable, as it is not a collector's piece, and has no interest apart from the coat of arms. If you wish to identify the blazon, you should send full particulars to our Genealogical Department.

Table.—B770 (Shepherd's Bush).—Judging from your description, the oak table is of Elizabethan or early Jacobean design. It is impossible to speak as to its authenticity from the data to hand. Genuine pieces of this type, of good quality and preservation, are of value.

Painters and Paintings.

Parmaquno.—B743 (Teddington).—Your enquiry does not make it quite clear as to whether the "pair of ovals, scriptural subjects," are paintings or engravings. In either case, we should require to see them before appraising a value. We do not recall the artist's name, as given. Are you thinking of Parmigiano, otherwise Mazzuola?

T. J. Barker.—B751 (Parkhurst).—Thomas Jones Barker, the student of Vernet, was born in 1815, and died in 1882. He was the son of the more celebrated Barker of Bath, and painted historical and military subjects. Some twenty-nine canvases from his brush were hung at the Royal Academy.

Van den Tempel.—B762 (Grove Park). Abraham van den Tempel, the Dutch painter of portraits, allegories, and historical scenes, was born about 1622, and died in 1672.

Unknown Portrait.—We cannot recognise the subject of this from the description. If you will send a photograph, we shall be pleased to reproduce it in our Notes and Queries columns, where so many works have been identified by readers.

Pottery and Porcelain.

Salt-glaze Group.—B741 (Bournemouth).—The group to which you refer was sold with the Solon Collection on November 27th, 1912, for £205. It represented two figures seated on a bench, and was made in white ware, touched up with brown slip; height, 5 inches. An illustration of it appeared on plate 29 of "The Art of the Old English Potter."

French Mark.—B745 (Lambeth).—The V. R. mark might be one used by the Rouen factory (Le Vavasseur, 1743-1800), but we should prefer to have further particulars of the piece before answering your other questions.

NOTE.—Will correspondents kindly note that no goods should be forwarded to us for examination until a preliminary enquiry has been made.

Heraldic Correspondence

Readers of The Connoisseur who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, 1, Duke Street, St. James's, London, S.W.1.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Wogan.—Savage Wogan, Ensign in the 12th Foot (The East Suffolk Regiment) died on the 7th November, 1790, on board the "Magnificent," at Plymouth, where his regiment was doing duty as Marines. At the time of his death he was under 20 years of age, and would have come into possession of £1,400 a year at 21. His death was caused by sleeping between damp sheets at an inn at Southampton, on his return from the assembly there. He was buried with military honours in the Governor's chapel-yard at Portsmouth.

Marrant.—Edward Marrant, of the Exchequer, received a confirmation of arms and grant of crest in 1578. It would be necessary to make a further search to find the date on which the arms were granted to this family. The proper description is as follows:—*Arms:* Gules, a chev. argent between three talbots pass. or. *Crest:* A Moor's head, couped at the shoulders ppr., wreathed argent and gules, between two dragons' wings argent. These arms are not given in Burke, but the following appear under Marrant of London:—Gules a chev. argent, between three hounds courant or. The following crest was used with these arms:—A crane with wings endorsed, reguard, argent, and resting the foot on a pellet.

Plimley.—The Revd. Henry Plimley, Chancellor of the Diocese of Chichester, was son of Thomas Plimley, of Brewood, co. Stafford, esq. He matriculated at Hertford College, Oxford, 11th Dec., 1781, aged 17. He was Vicar of St. Leonard, Shoreditch, and Cuckfield, Sussex.

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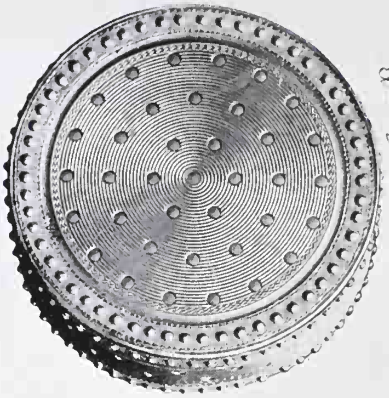

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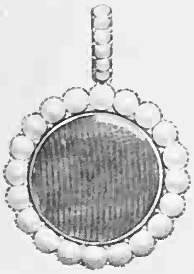

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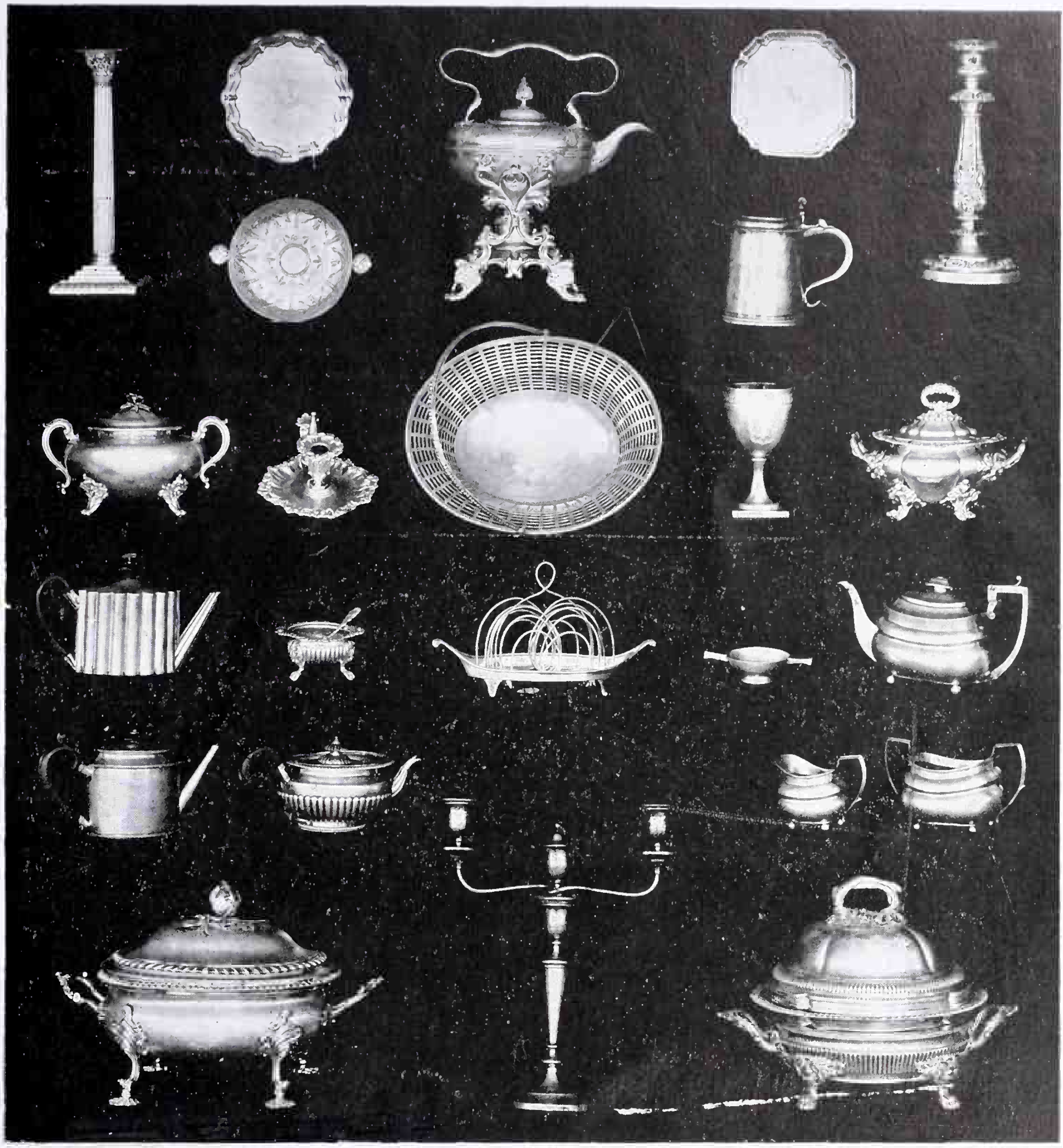

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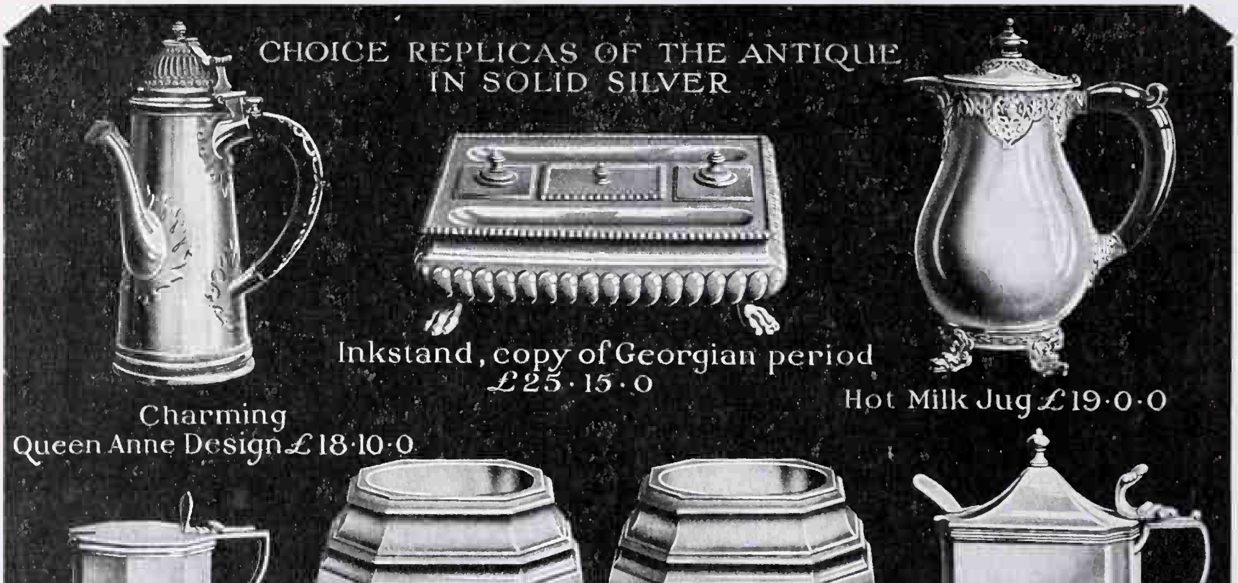

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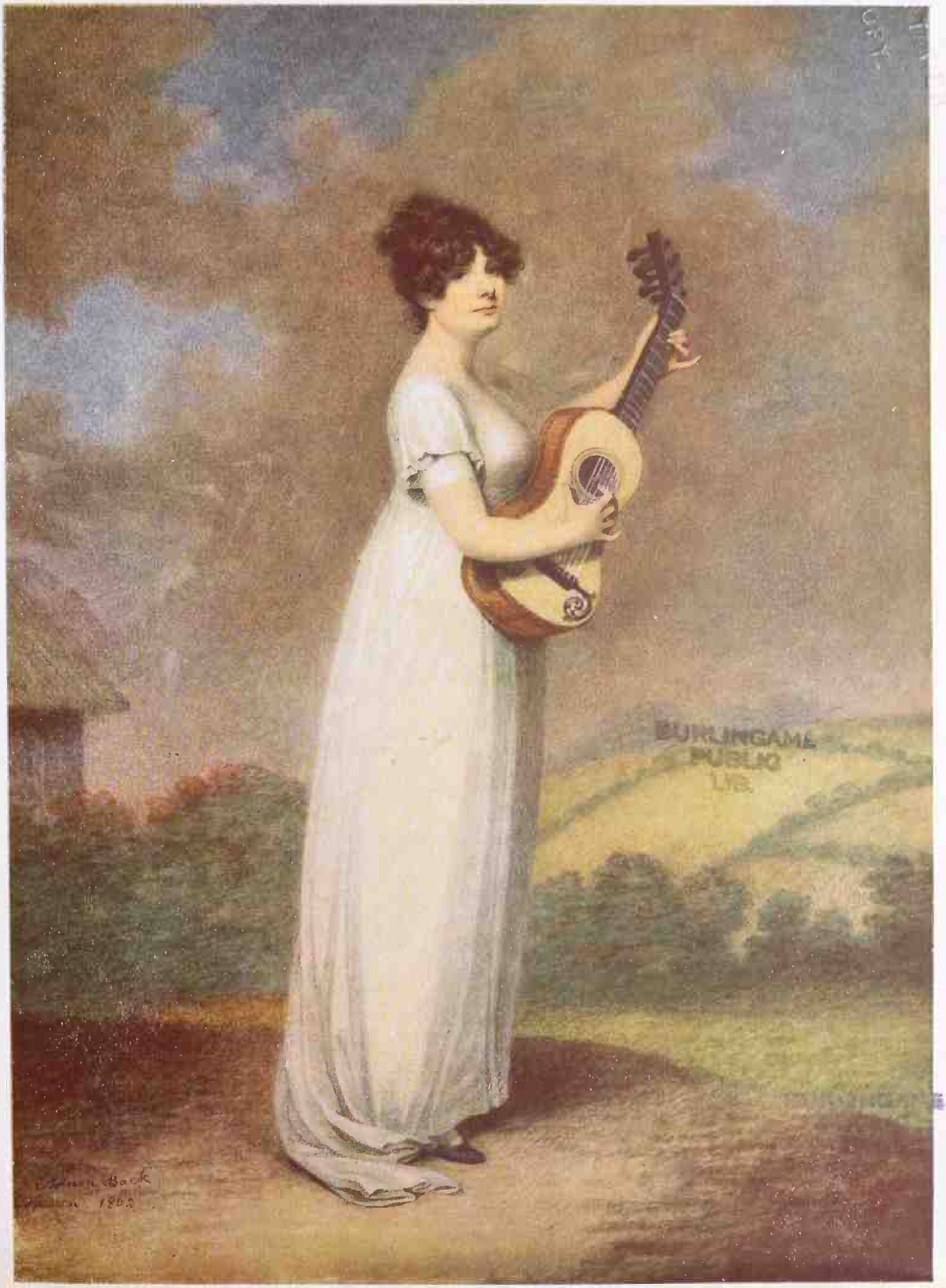

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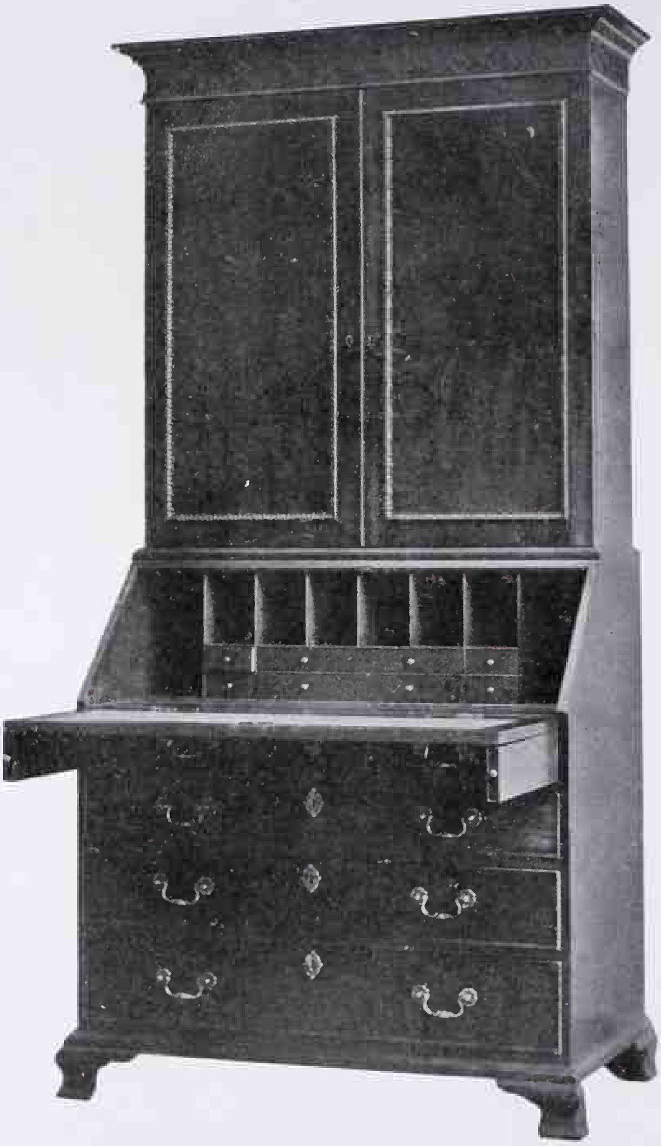

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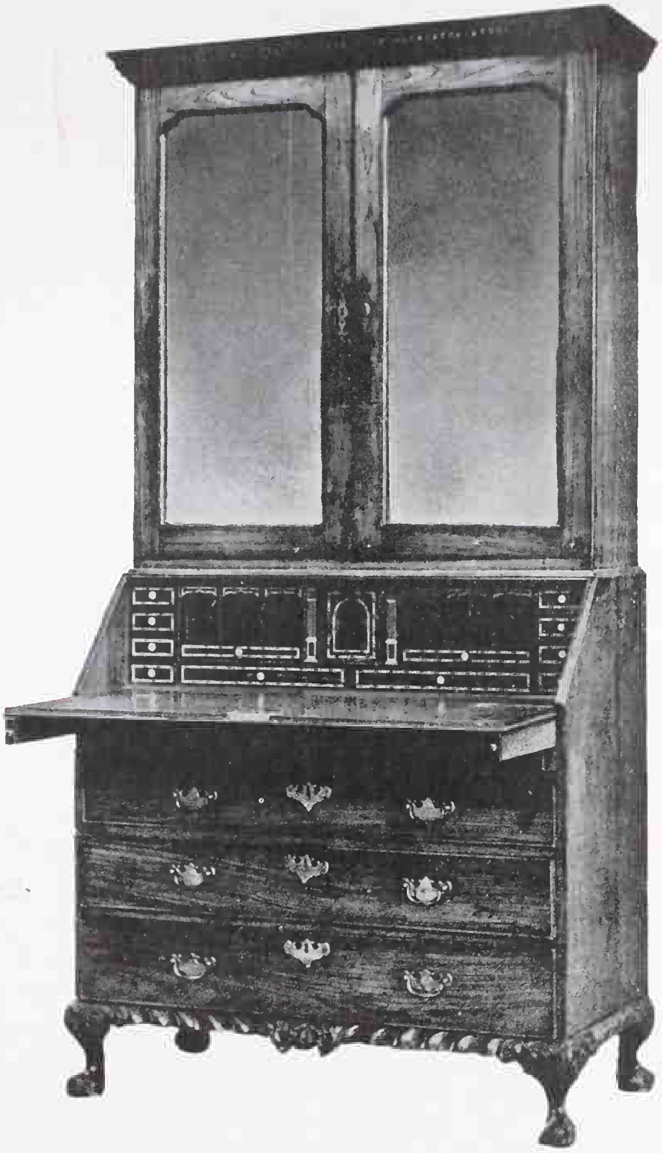

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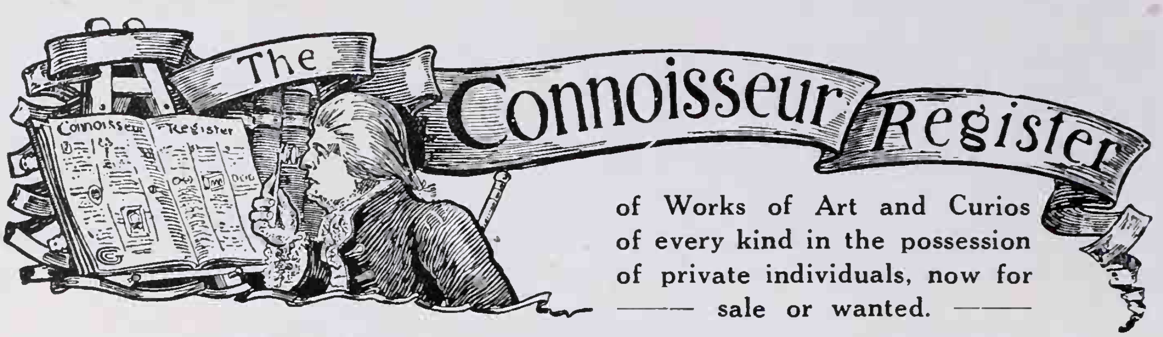

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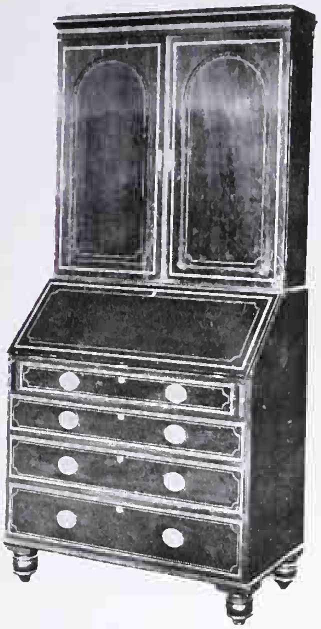

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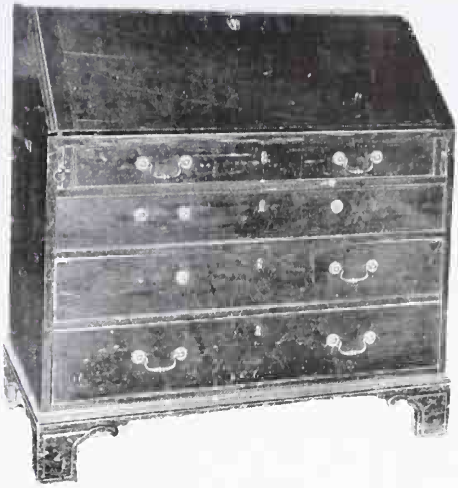

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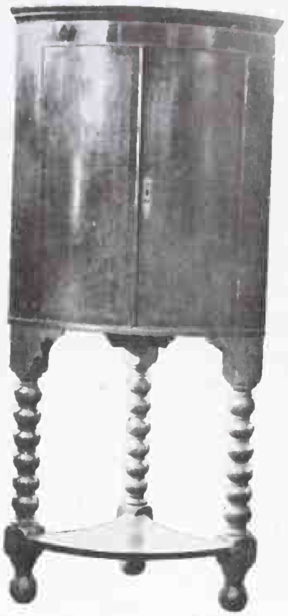

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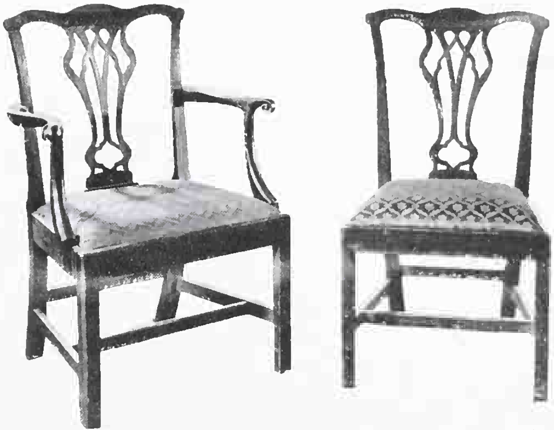

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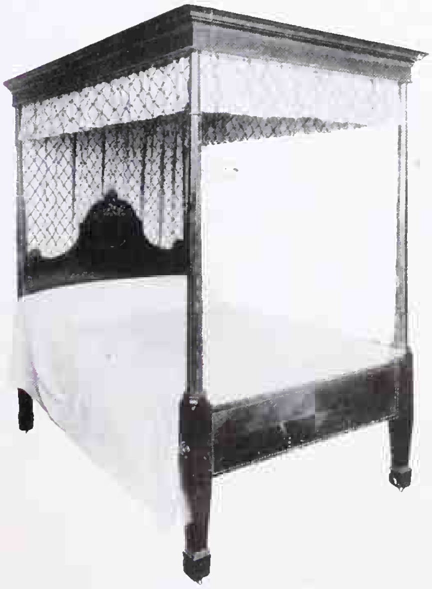

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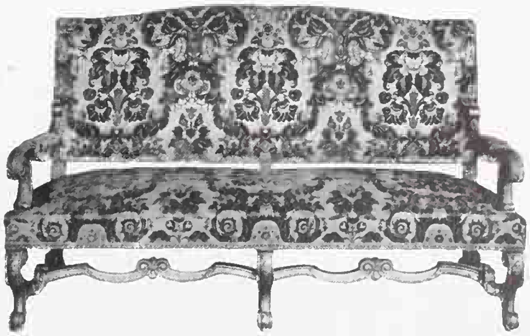

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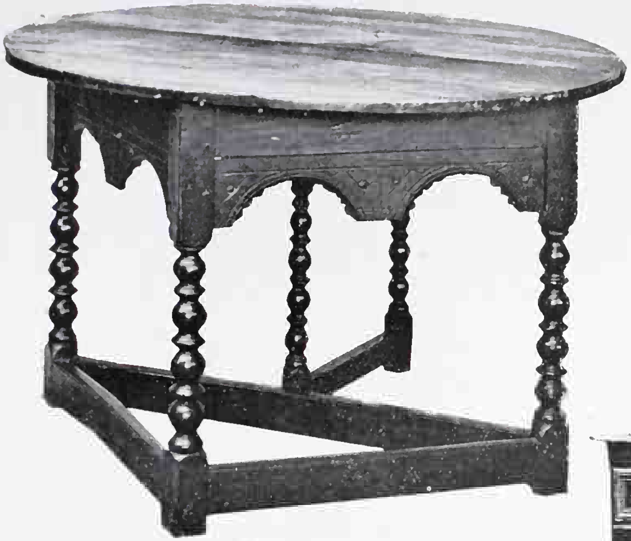

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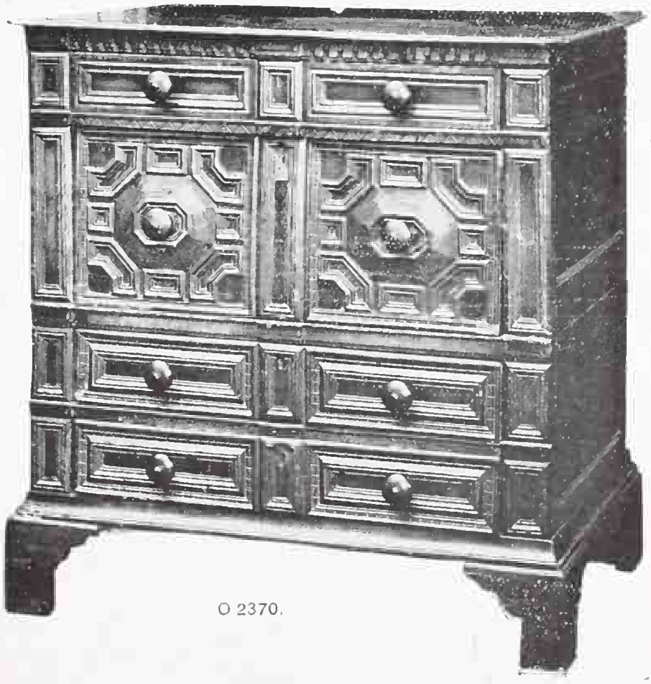

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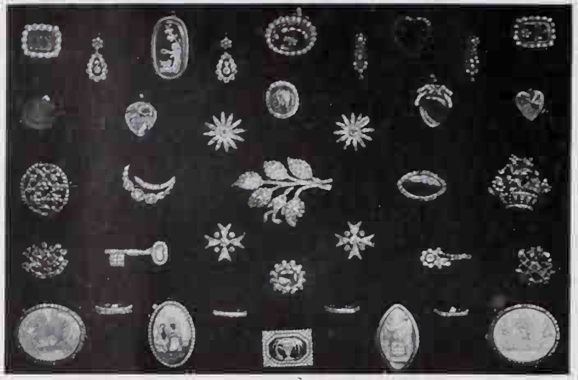

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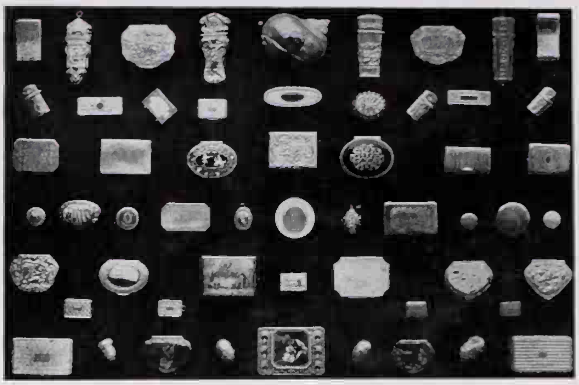

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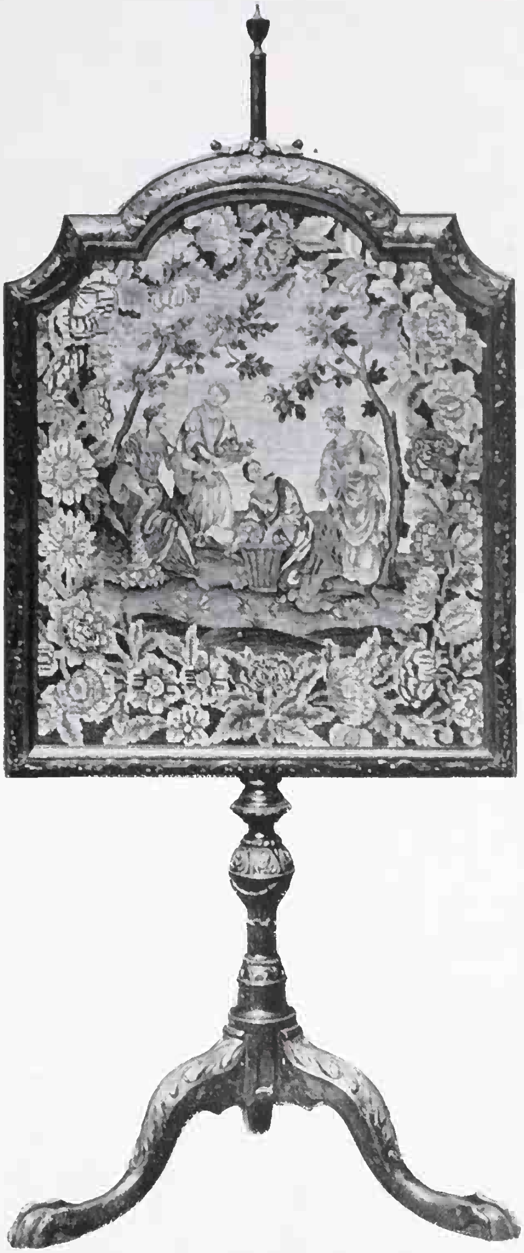

A very fine Chippendale Carved Mahogany Tripod Pole Screen on claw and ball feet, with a finely shaped panel of petit point needlework, worked with female figures sharing contents of a basket of fruit, and border of flowers. Size of needlework panel, 2 ft. 3 in. high by 1 ft. 10½ in. wide.

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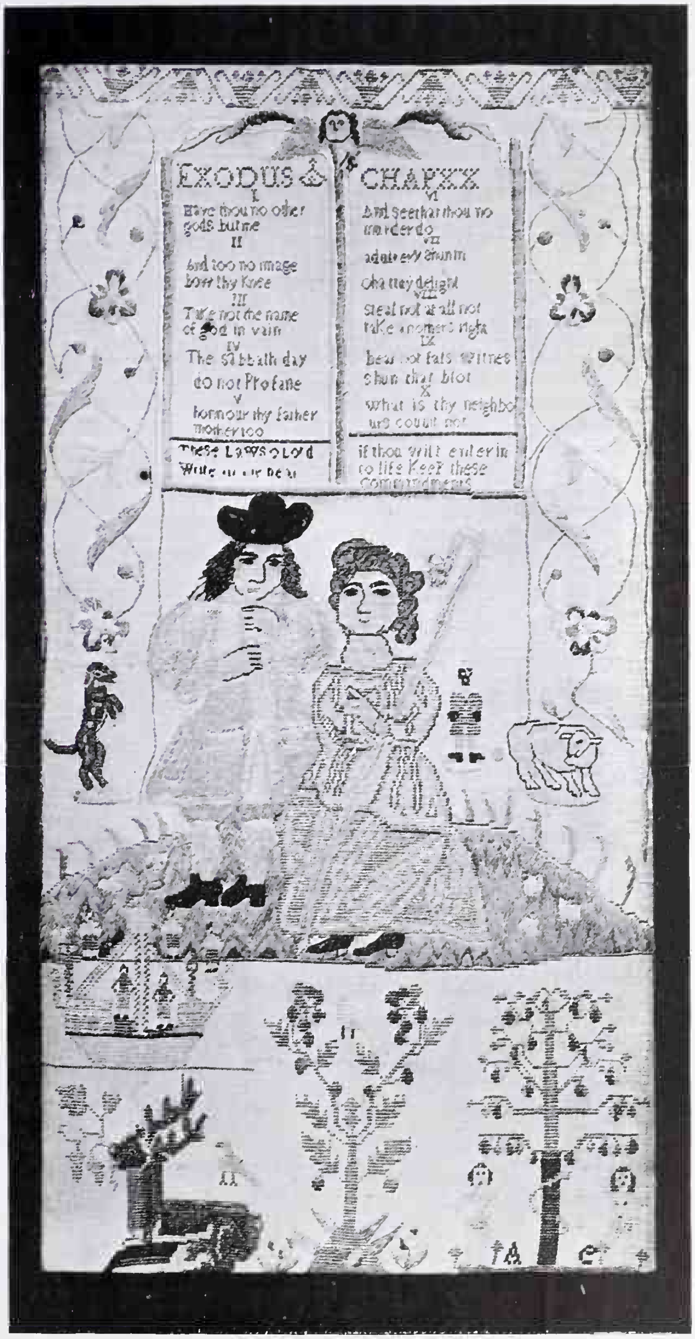

A particularly interesting feature of the collection now on Sale is the quaint and rare samplers, especially those of the 17th and early 18th century, when perfection in detail was the chief consideration. Some splendid specimens of Stuart and Georgian Needlework Pictures with beautifully wrought designs, Stuart Writing Caskets, containing original ink-pots and sand bottles. The figures on lid and four sides are dressed like the Courtiers of Charles I., and the silks used for them are wonderfully fresh and bright.

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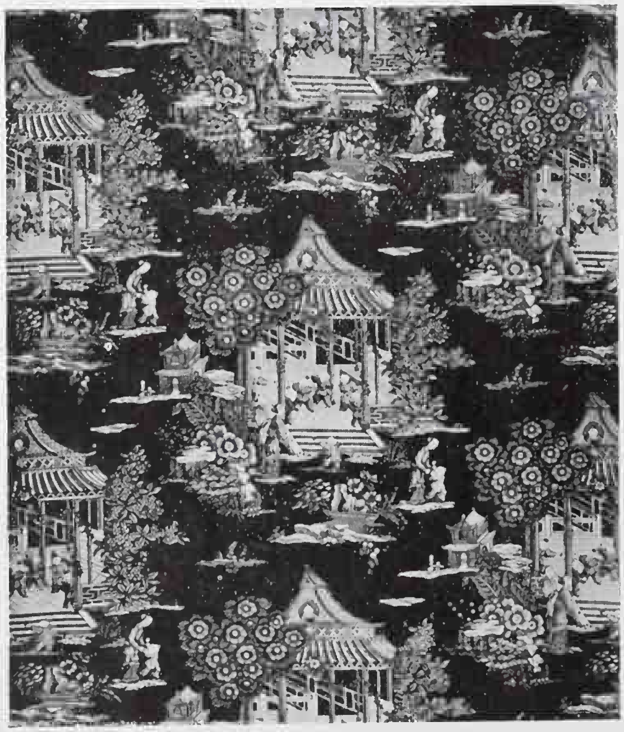

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OLD VIOLINS.—It is puzzling why Old Violins are now so scarce. They have—one might almost say—gone out of print. For prompt cash, we will take any number, from one to a thousand. Antique dealers often have such violins for disposal. We prefer those of a date not later than the year of Waterloo (1815), and like them to be in their original, unrepaired state.

EXPERT KNOWLEDGE.—The dealer has an idea as to an article, but the expert alone can speak dogmatically. We ask all those who are interested in Old Violins, Violas, Cellos, and Bows to consult us when they please. We can show some wonderful Cremona Violins, one of which, by Antonius and Hieronymus Amati, dated 1619, is illustrated in the May number of the "Strad," the Violin Journal. Price **£300.**

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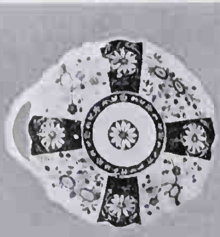
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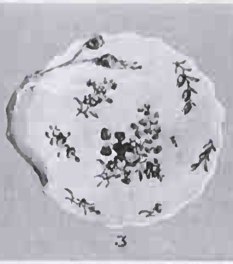
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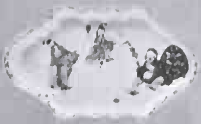
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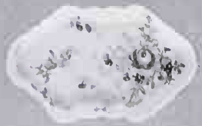
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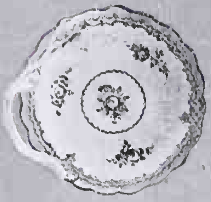
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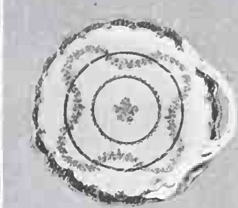
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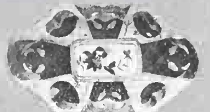
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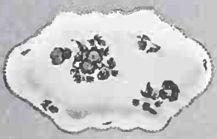
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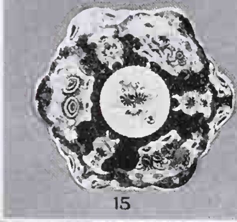
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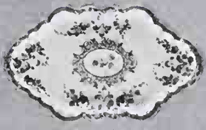
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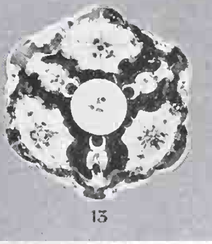
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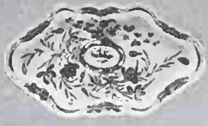
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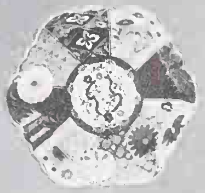
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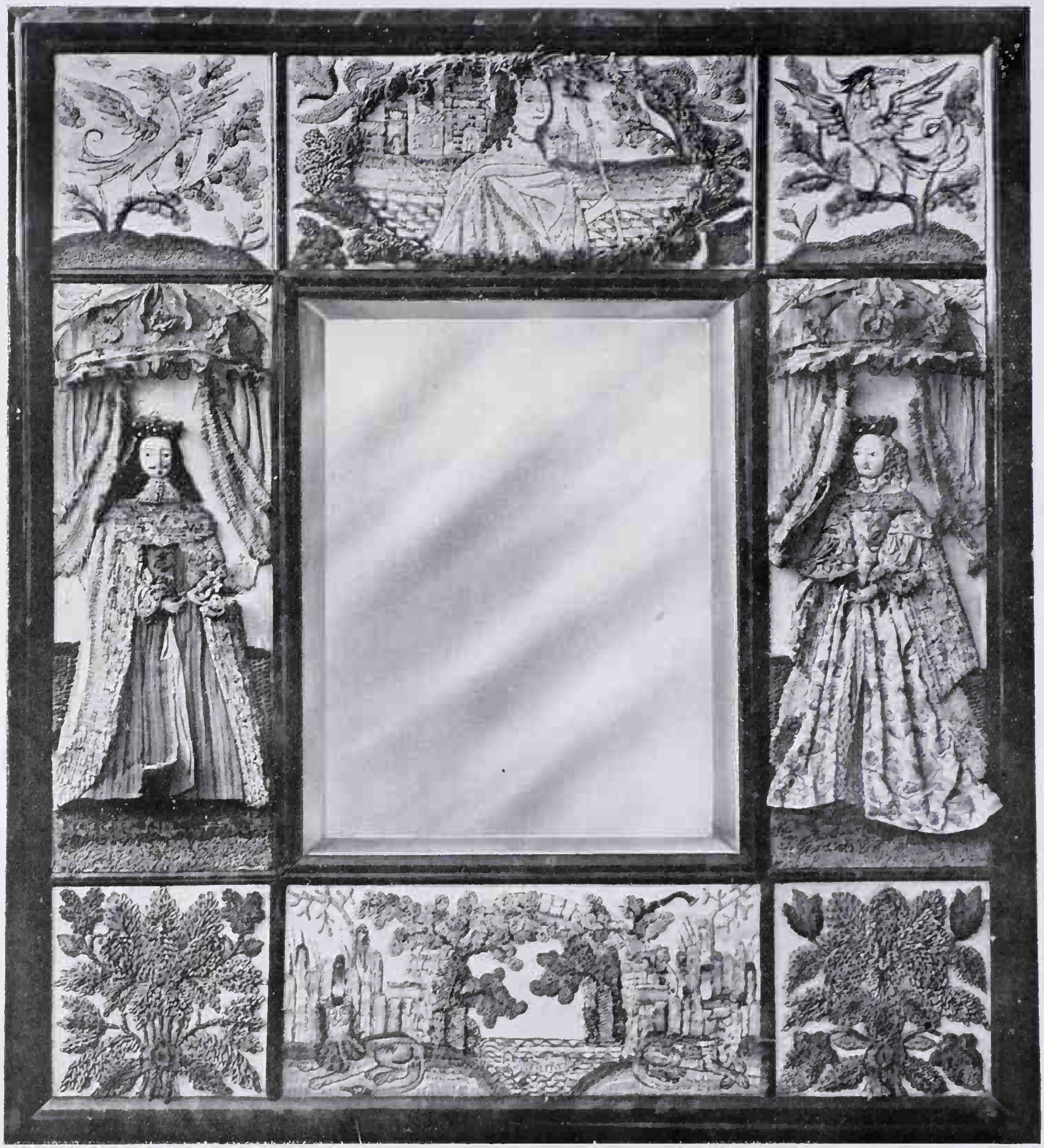

Stuart Stump Needlework Mirror, embroidered with figures of King Charles I. and Queen Henrietta Maria under canopies, etc. In original tortoiseshell frame. Fine preservation. Size 26 in. × 23 in.
Price **£140 0 0**

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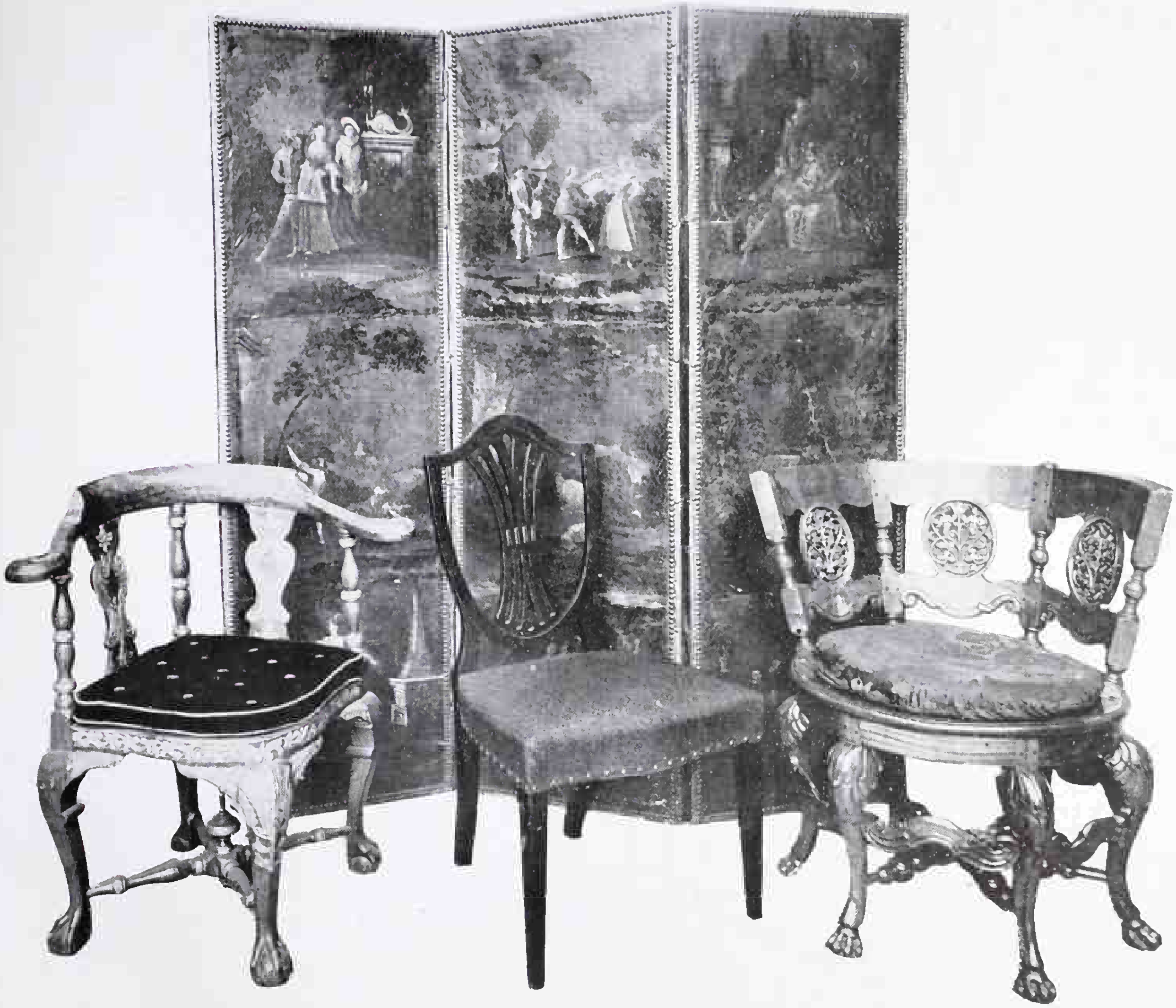

A pair of Finely Carved Corner Chairs, with ball and claw feet, early 18th century. Fine preservation. Price **£35 0 0** the pair.

Set of 12 Shield-back Chippendale Chairs, with horsehair seats. Fine preservation. Price **£85 0 0**

A Carved Yew-tree, early 18th Century Tub-shaped Chair on six legs; cane seat, loose cushions. Fine preservation. Price **£65 0 0**

Louis XV. Three-fold Leather Screen, painted with Watteau dancing and pastoral subjects, harlequin, columbine, pierrots, etc., on gold ground. Height 6 feet. In original state. Well preserved. One panel very slightly injured. The back covered stamped velvet. A rare specimen. Price **£65 0 0**

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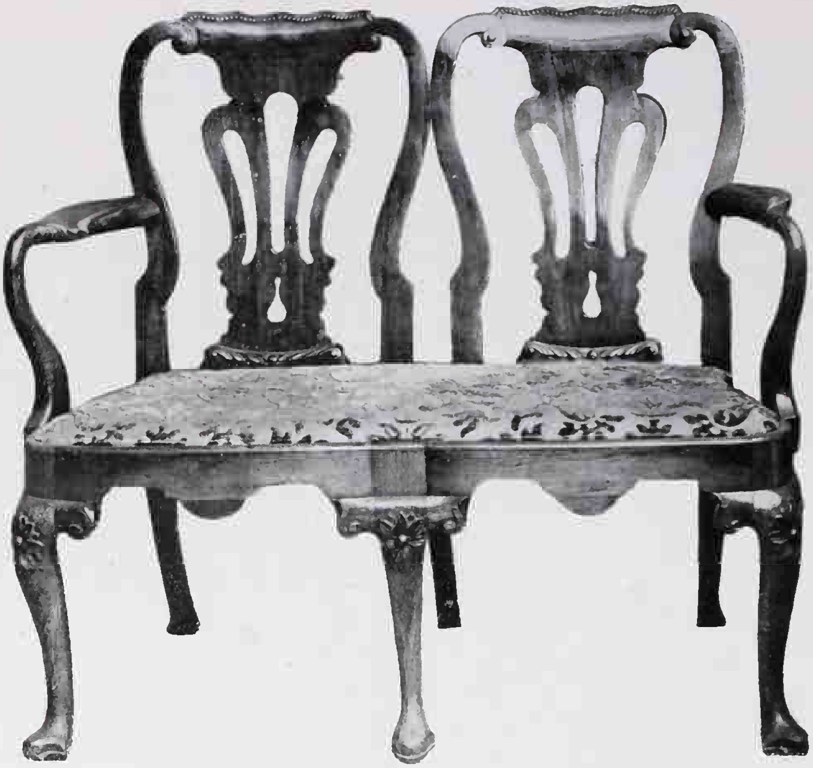
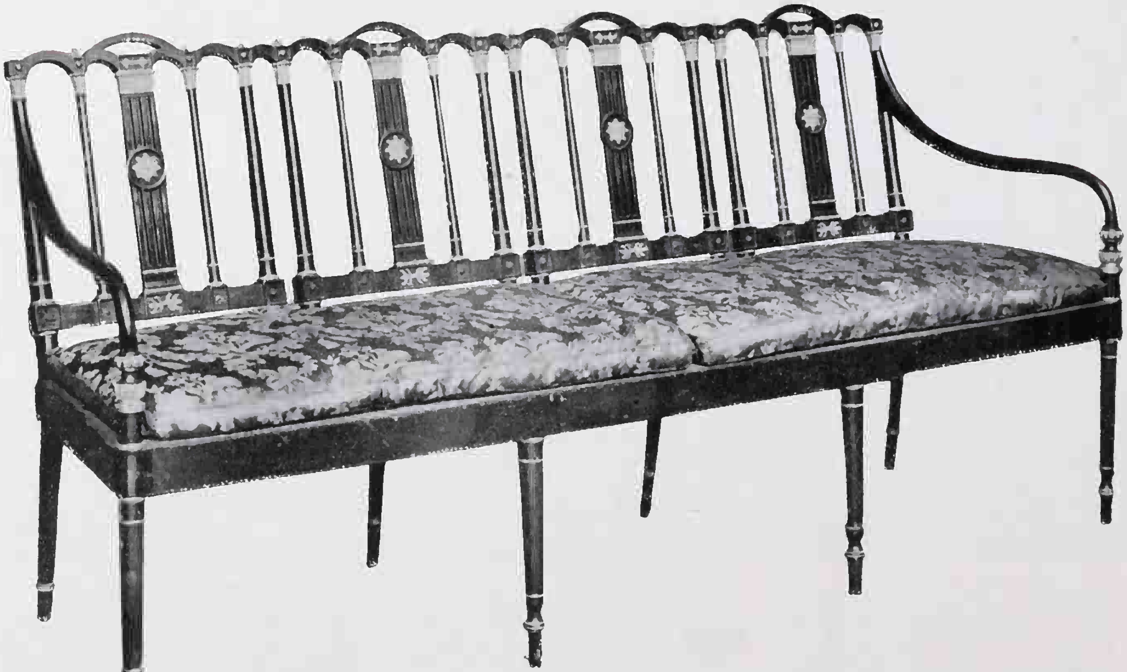


A Queen Anne Two-chair-back Walnut Settee. Length 42 inches. Fine condition. Price **£47 10 0**



An English Regency Suite in mahogany, with cane seats and loose cushions covered with figured silk, comprising Settee, four Arm Chairs, four Single Chairs. Fine preservation. Price **£140 0 0**

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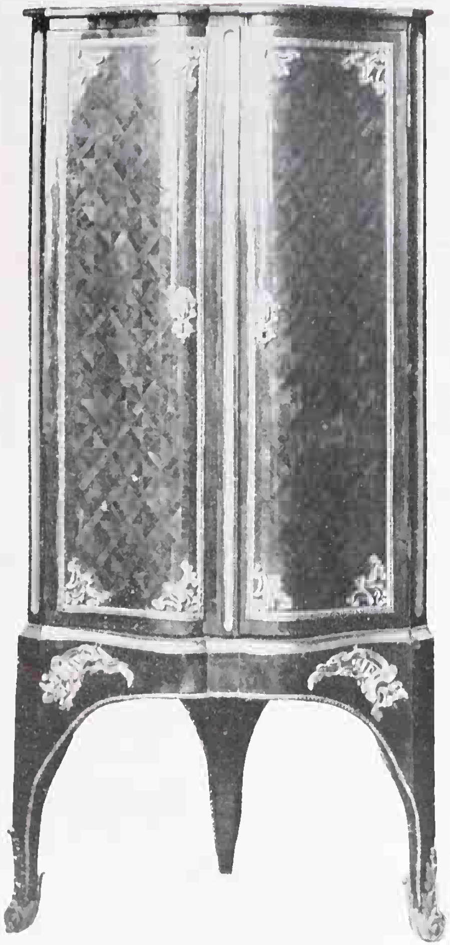

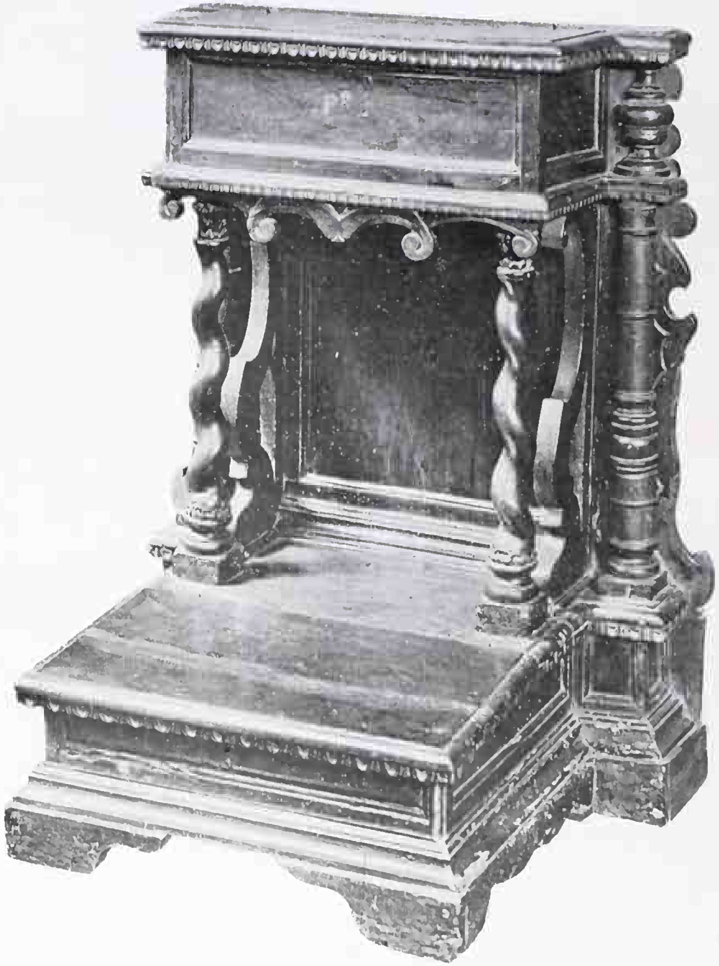

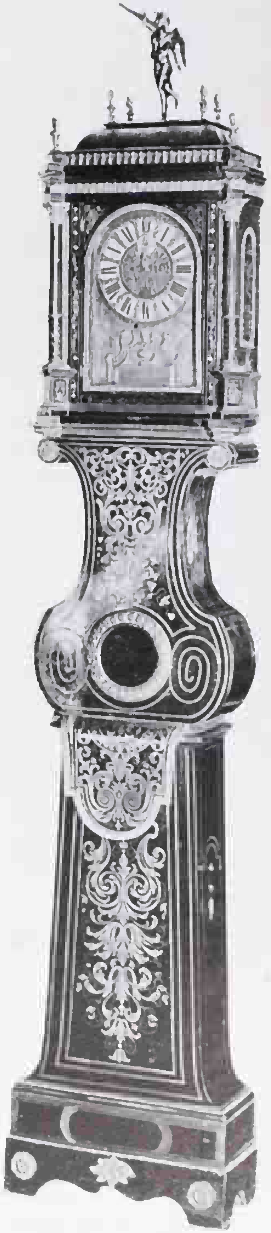

A pair of Louis XV. Parqueterie Ormolu Mounted Corner Cabinets. Height 5 feet 3 inches. Fine original preservation. From the collection of the late Duchess of Montrose. Price **£150 0 0** the pair.

Carved Walnut 16th Century Prie Dieu, with box at foot for cushion and at top for books. In excellent preservation. Height 36 inches Width 30 inches. Originally in a church in Sussex. A very rare specimen. Price **£45 0 0**

A Louis XIV. Tortoiseshell Buhl and Ormolu Upright Clock, surmounted by figure of Victory, engraved ormolu dial and numerals in enamel. Maker: Gaudran, Paris. Fine original preservation. Height 7 feet 4 inches. Price **£75 0 0**

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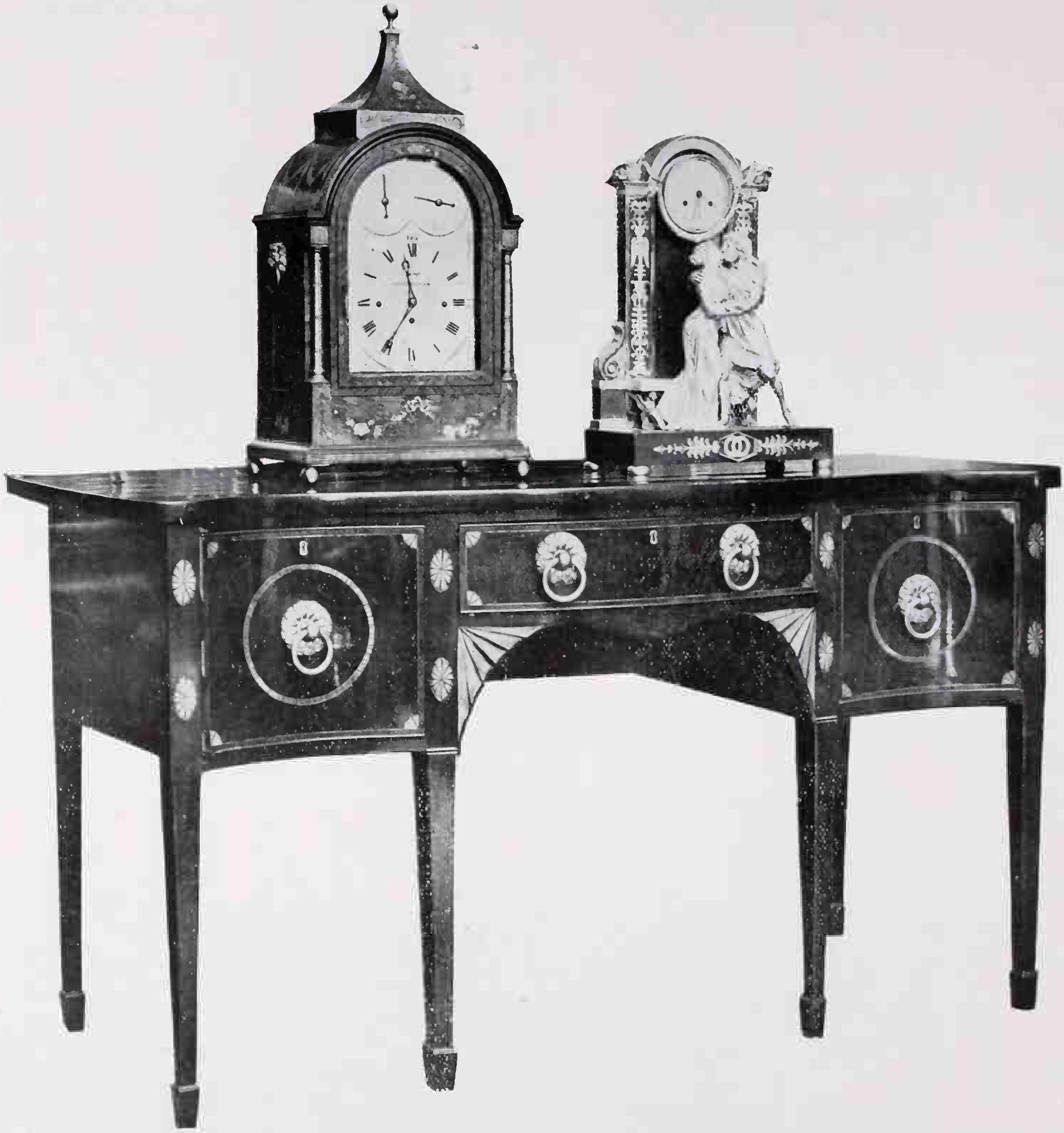

Sheraton Mahogany Serpentine Shaped Sideboard, inlaid satinwood, with three drawers. Length 66 inches. Fine original condition. Price **£45 0 0**

French Bronze and Ormolu Clock, Directoire period. Height 25 inches. Finest quality. Splendid preservation. Price **£75 0 0**

Sheraton Satinwood Musical Repeater Clock, painted with festoons of flowers, etc., ormolu columns and feet, playing the following old English airs on 12 bells:—"Easter Hymn," "Cornriggs are Bonny," "The White Cockade," "Garland of Love," "Copenhagen Waltz," "Rule, Britannia," and "God Save the King." When playing the music is sweetly fascinating. Height 31 inches. In fine original preservation. An exceedingly rare specimen Maker: Crump, Cheltenham. Price **£175 0 0**

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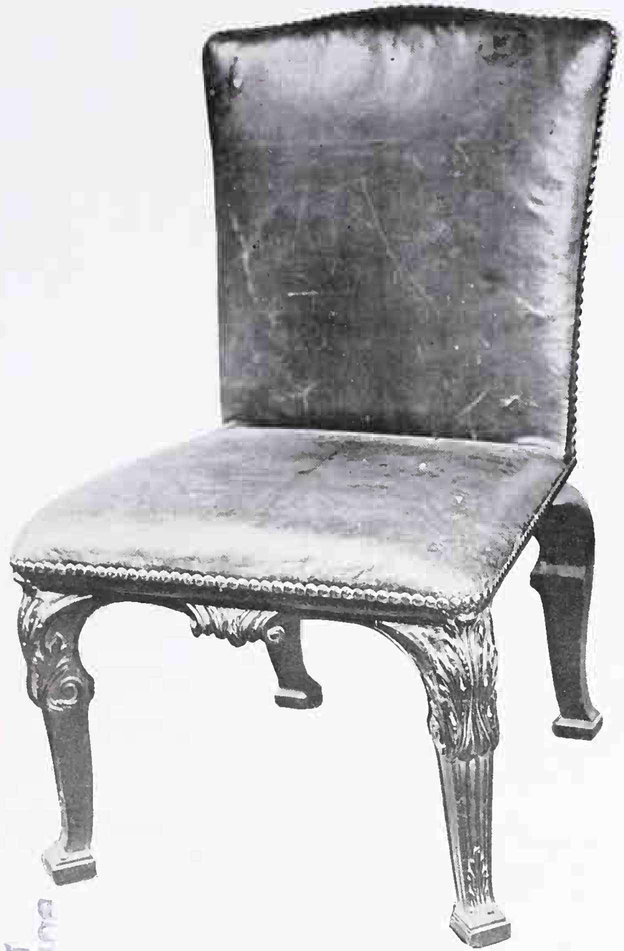

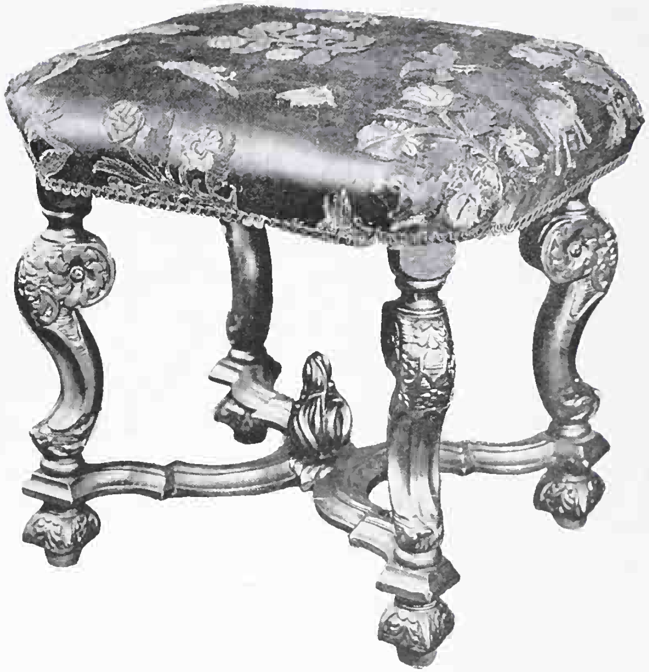

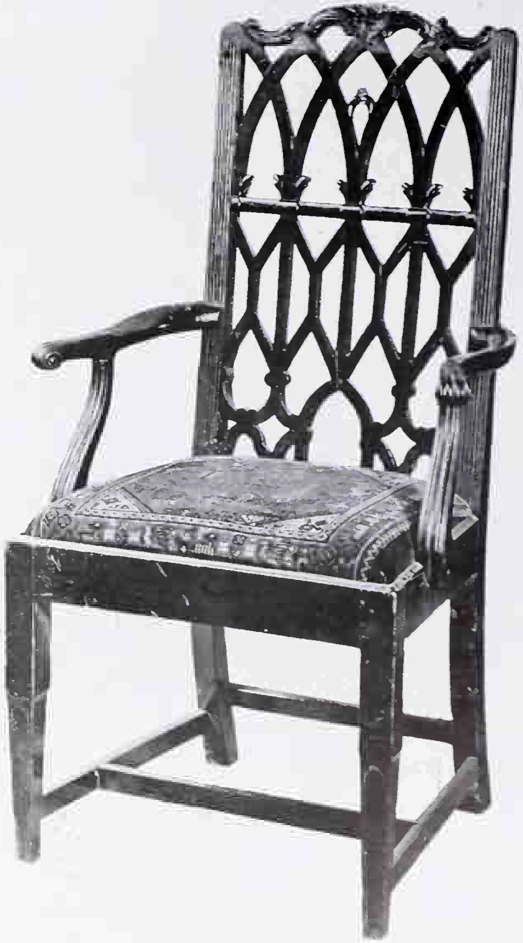

Set of eight 18th Century Carved Mahogany Chairs, by William Kent, similar in character to the specimens now being exhibited at the Victoria and Albert Museum by His Grace the Duke of Buccleuch. A very rare suite. The leather coverings are dilapidated, otherwise in fine state. Price **£175 0 0**

Pair of Charles II. Carved Gilt Stools, with original Stuart needlework covers, embroidered with animals, birds, and flowers upon green silk. Size 19 inches by 17 inches. Height 18 inches. Very similar to the specimens in Hampton Court Palace. Price **£90 0 0** the pair.

Chippendale Carved Mahogany Master Mason's Chair, with loose seat. Height 53 inches. Excellent original state. Price **£50 0 0**

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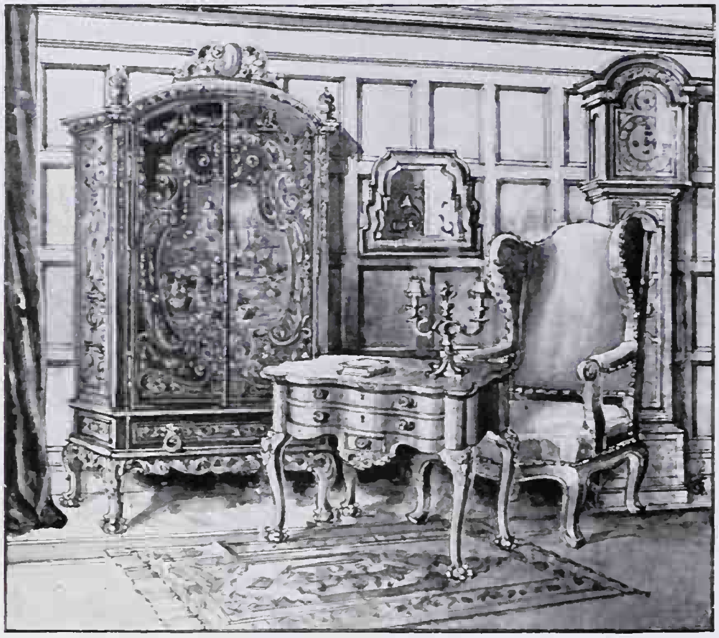

THE PIECES ILLUSTRATED ARE:—

A Carved Walnut Table, size of top 2 ft. 6 ins. by 1 ft. 6½ ins.	£8 10 0
A Decorated Wardrobe on Gilt Stand, 3 ft. wide by 7 ft. 1 in. high ..	£37 10 0
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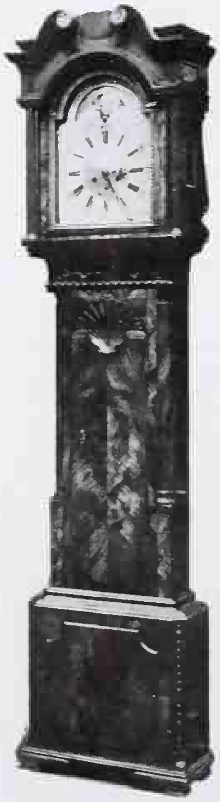

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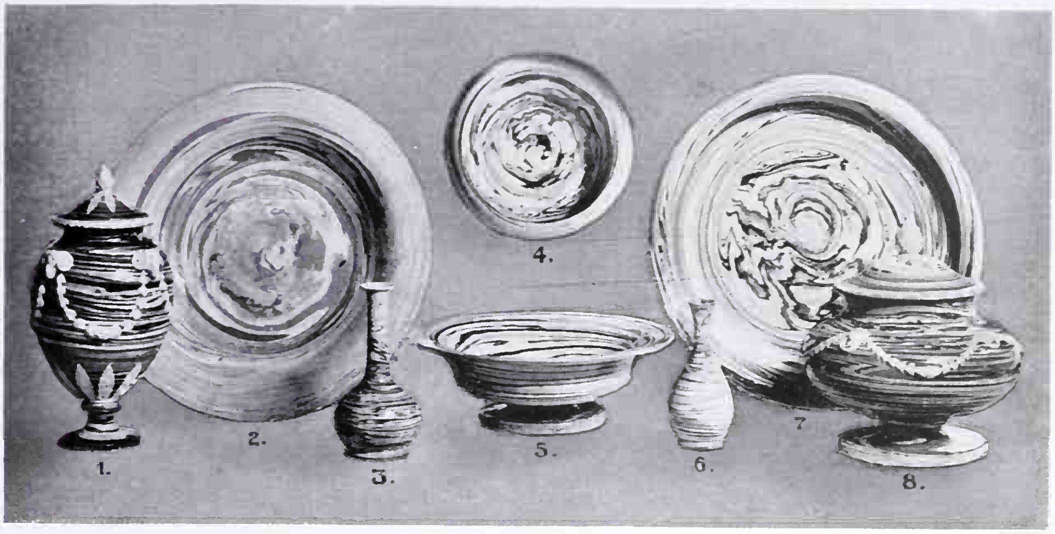

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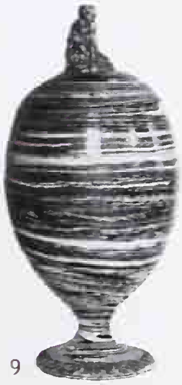
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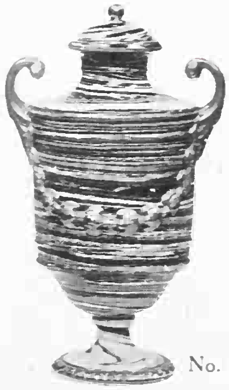
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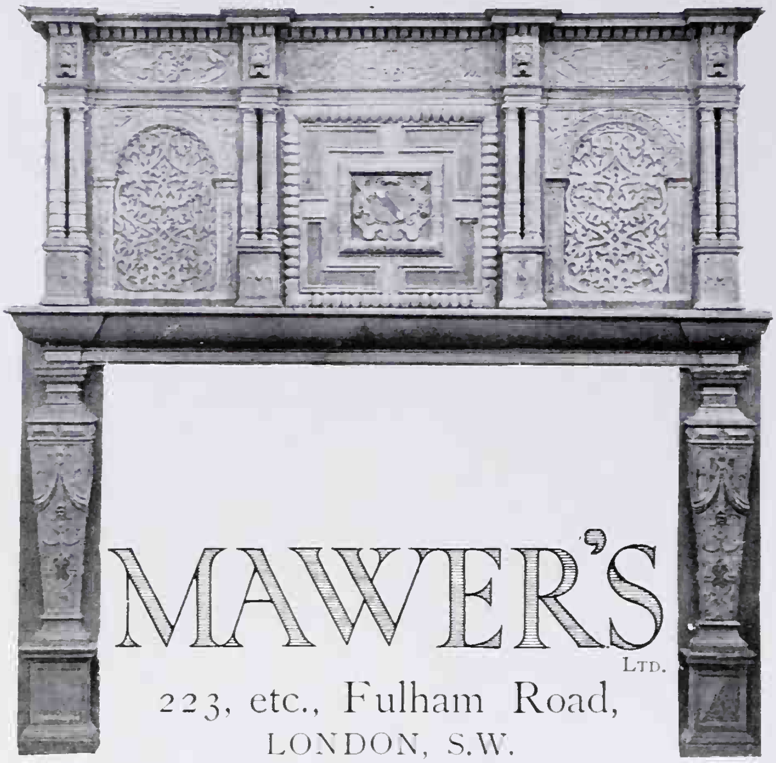

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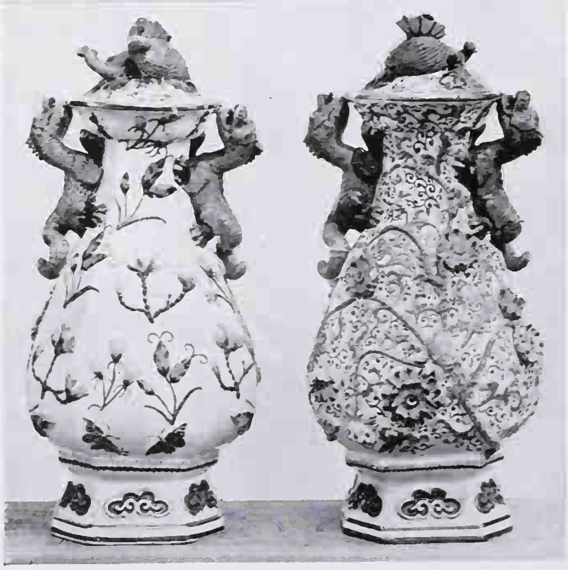

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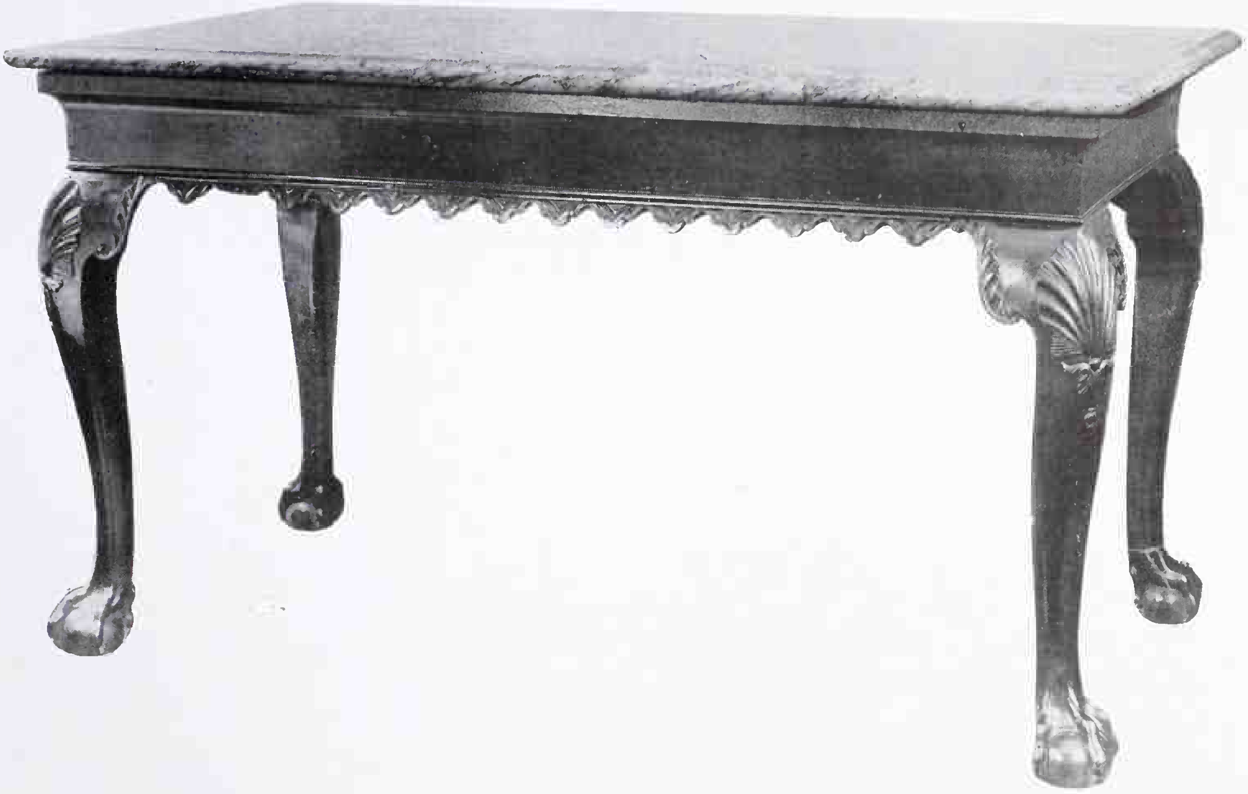

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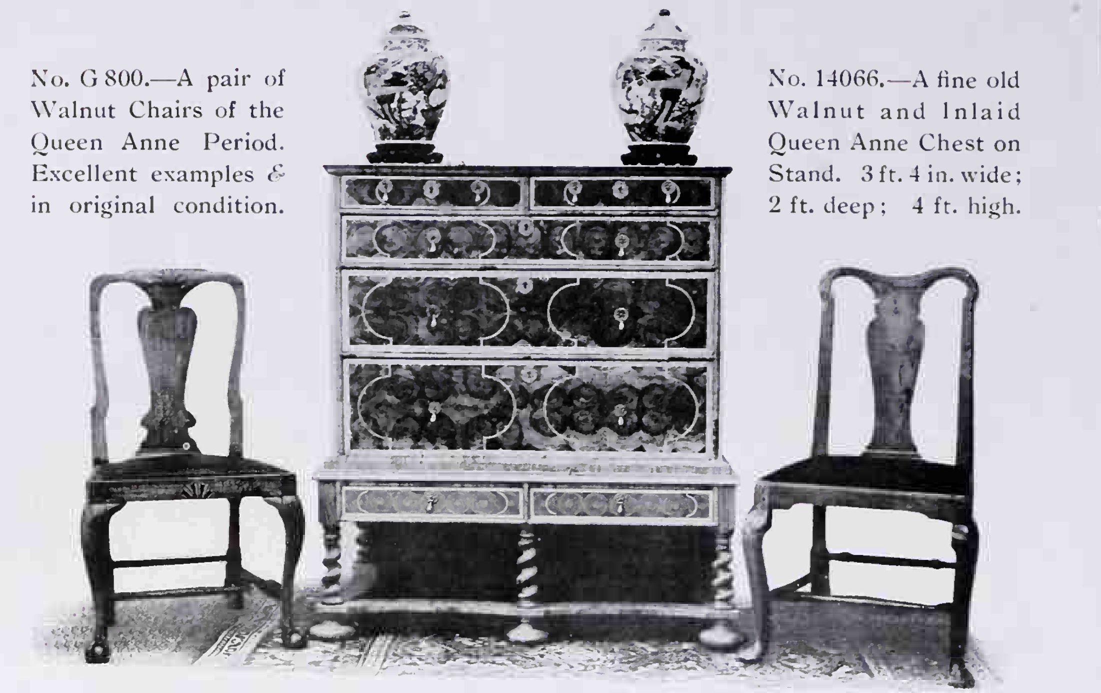

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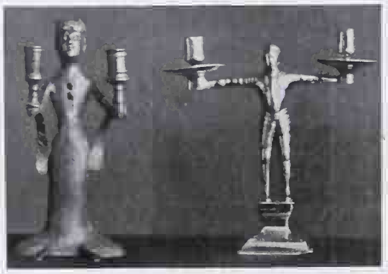

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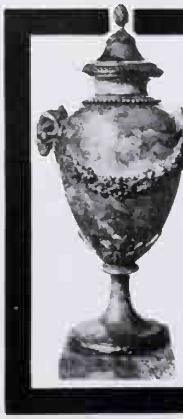

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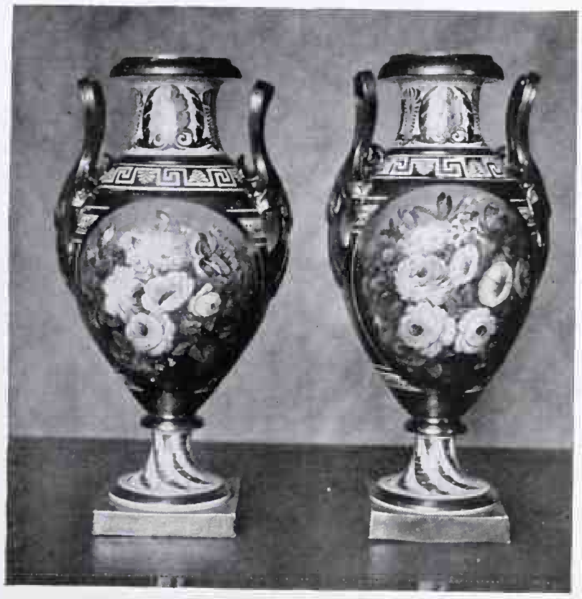

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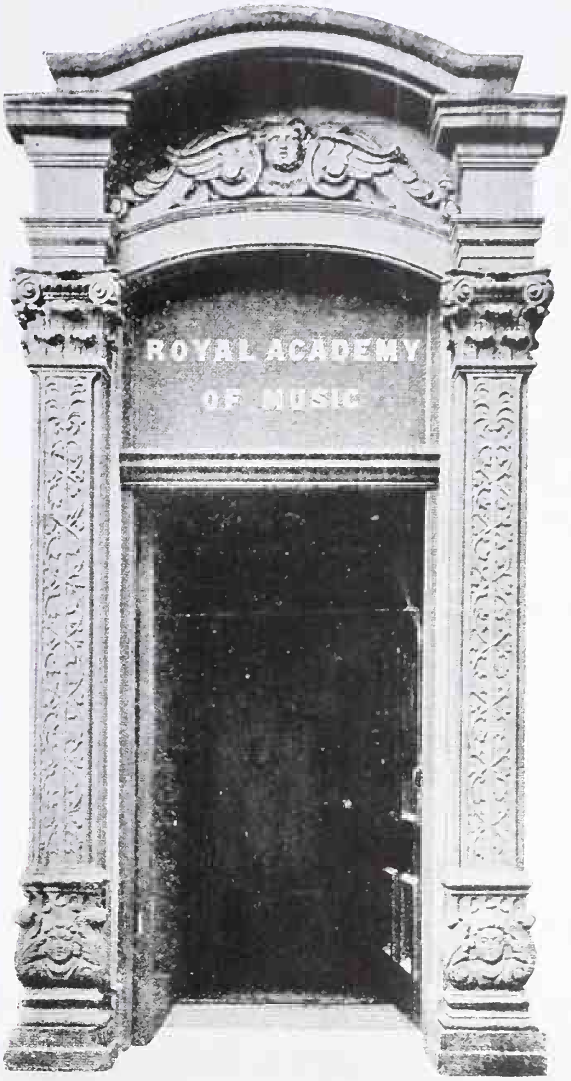

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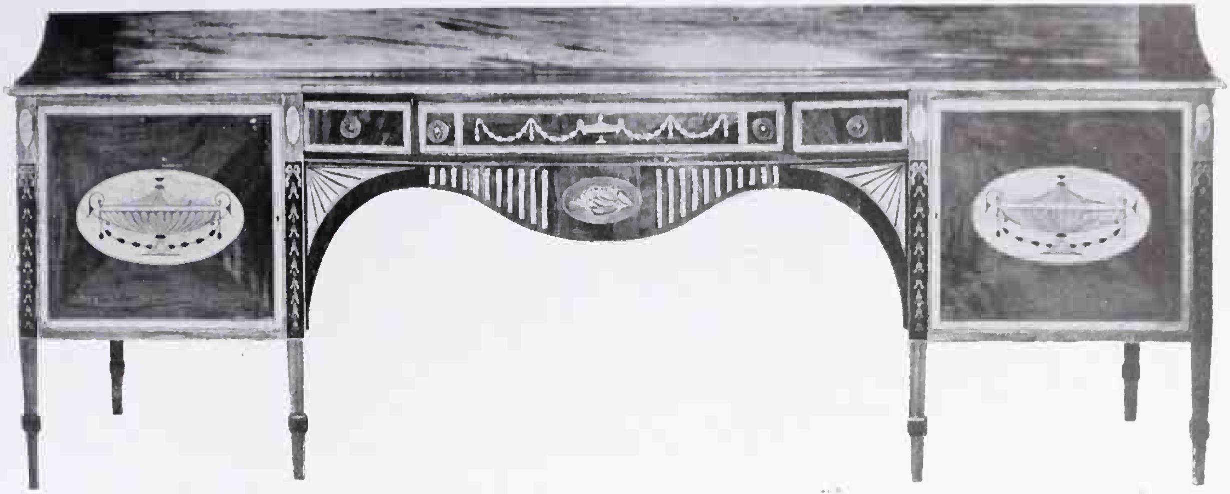

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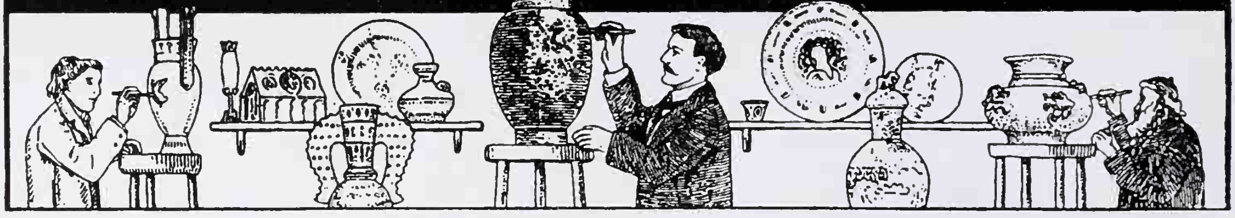

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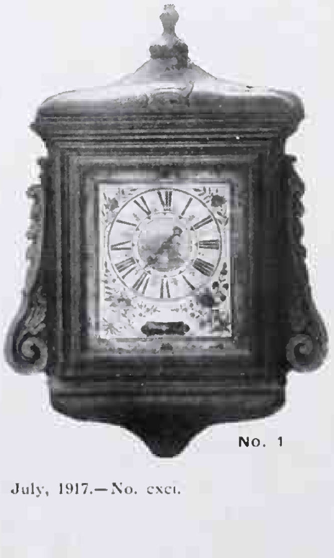

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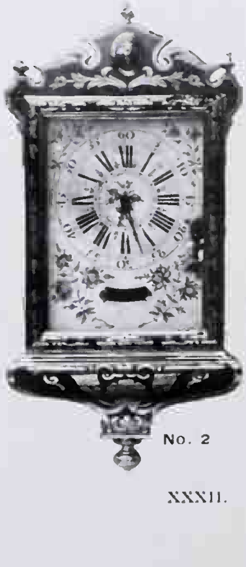

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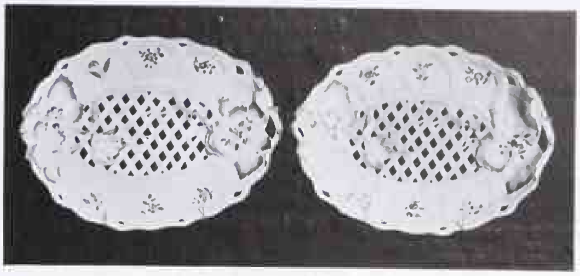

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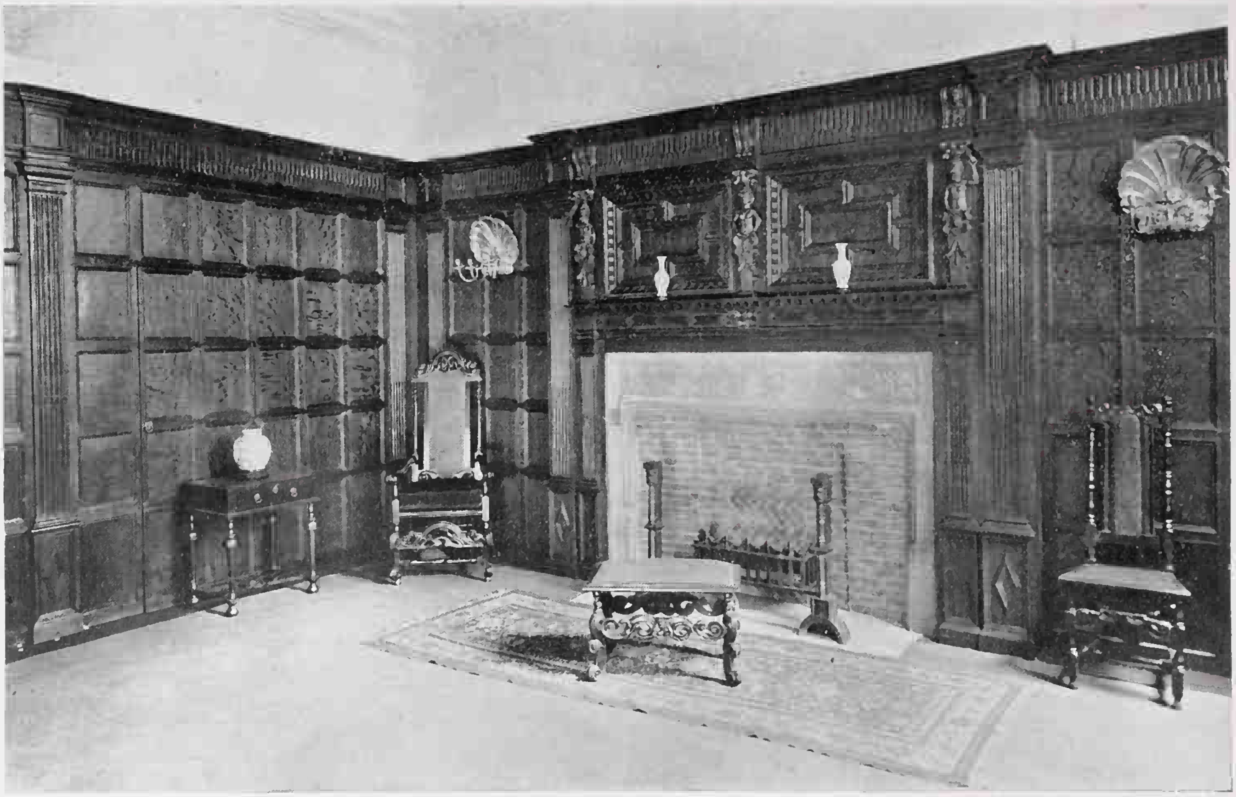

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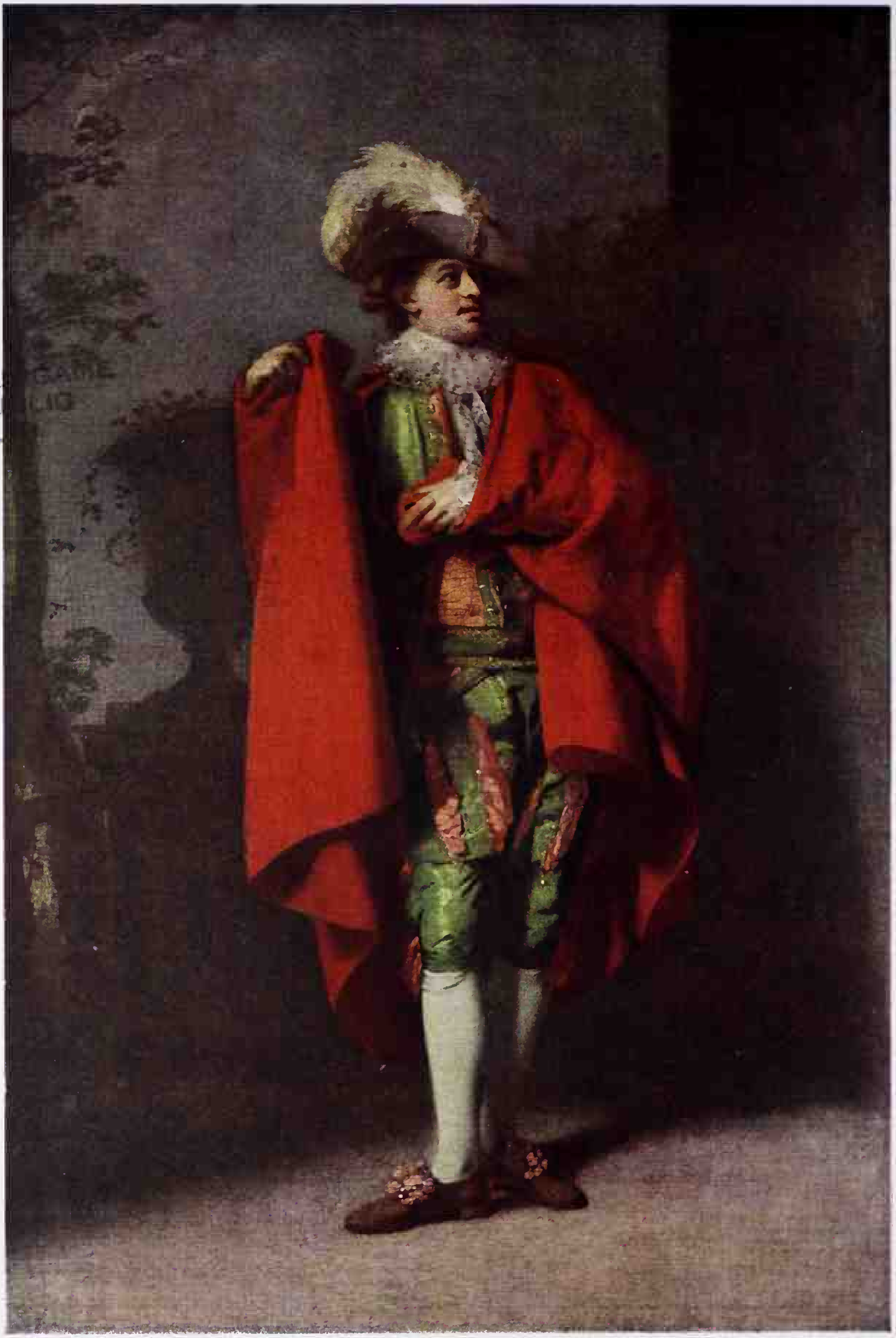

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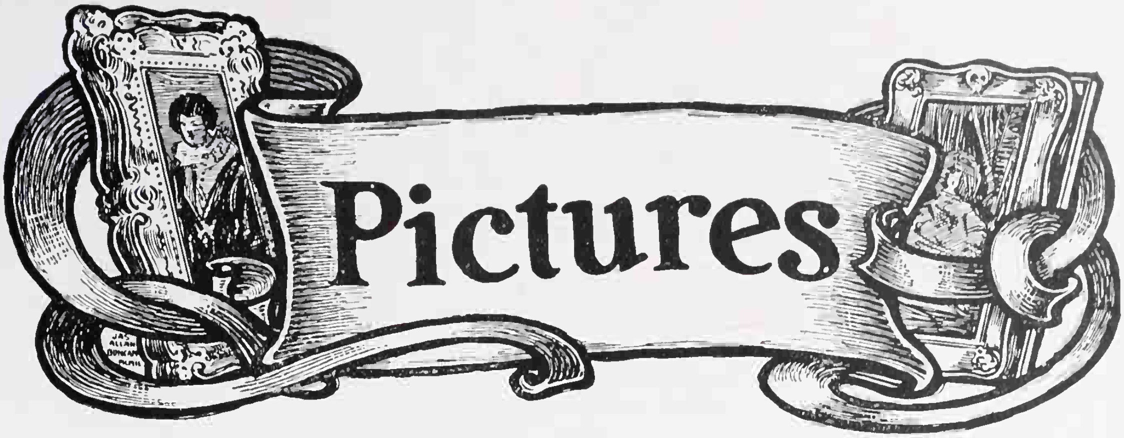

Why banish Facts from Criticism? By D. S. MacColl

I am invited by the Editor to say a word upon Mr. Finberg's article in the May number of The Connoisseur, entitled "Why banish the British School from the National Gallery?" Mr. Finberg himself drew my attention to it, expressing the hope and belief that nothing in the article went beyond fair criticism. I read it with surprise; the criticism was too wildly aimed to affect me, but it appeared to me that Mr. Finberg's attitude towards fact had some importance for his own credit among scholars. It is with the facts only that I here concern myself.

(1) Mr. Finberg begins by asking, "Why was it necessary at all to turn the British School out of the National Gallery?" That is to say, the "banishment" has already taken place; or, as he puts it less absolutely later, "The native school has therefore been, to a large extent, banished from the National Gallery!" What are the facts? The British School occupies over a quarter of the gallery space at Trafalgar Square. Now there are sixteen schools of painting in the collection by National Gallery reckoning, including seven countries. The British School, therefore, has what to most people would appear a generous proportion of space. That is a matter of opinion: the immediate matter of fact is that the proportion has increased since 1897, when the Tate Gallery opened, and by about a quarter since my keepership there began. That is the scale of the "banishment."

Mr. Finberg goes on to say that for this banishment (which has not taken place) I have assigned four reasons. I have assigned no reasons for a "banishment" past or future.

(2) The first is that "it was found that people would not go to the Tate because it was so inconvenient to get there." It is not I, but Mr. Finberg, who says so. His words are, "The Tate Gallery is in Millbank—in a part of London where visitors seldom go, and where they only go when they set out on a desperate voyage of discovery to try to find the Tate Gallery." What are the facts? The Tate Gallery was opened in August, 1897. Omitting that year as incomplete, and 1914 as abnormal, we find that in sixteen years, as against 10,013,056 visitors at Trafalgar Square, there were 4,892,956 visitors at Millbank. That is to say, the part of the British nineteenth-century school shown at this hardly-visited and desperately-to-be-discovered site has attracted a number steadily approaching one-half of the visitors to the more central collection of all the schools of Europe, including the more famous part of the British; in one year, indeed, the proportion of half has been exceeded. The numbers are double those attracted to the National Portrait Gallery, which shares the central site.

(3) Mr. Finberg's only ground for his imputation to me of his own extravagance is a phrase taken from my evidence before the Committee of Trustees in 1912, relating not to past, but to future policy. I was developing a scheme for a "Gallery of British Art" not exclusively modern, and in reply to a question as to *foreign* visitors who might expect a "surfeit" of British art at the National Gallery, I said that in the case of such visitors, ignorant of the Tate Gallery, "it might not be a bad thing to force them to go there" to complete their view of the older British School, and thus discover the more modern. This Mr. Finberg misquotes as a general statement (in inverted commas), "Visitors will not go there (to the Tate) unless forced," and represents this casual remark upon an incidental advantage as one of the main motives of my scheme. Distortion could not well go further. I have more than once pointed to the desirability of better approaches, and communication by tube, for the Tate; but the inaccessibility amounts to a ten minutes' 'bus ride from Trafalgar Square, or a walk from the Abbey of half the distance, which evidently have not deterred those millions of visitors.

(4) "In the second place," says Mr. Finberg, "it was found that most of the visitors to the National Gallery went there to see the British pictures," and he gives this as one of my reasons for transfers. Once more, I have nowhere said this, and he does not even misquote in support of his assertion.

(5) "A number of the British pictures," he goes on,

"were therefore moved to the Tate with the deliberate intention of forcing people to go there," and this, the context implies, at my instigation. What are the facts? The first transfer of pictures took place in 1897, when the Tate Gallery was opened, nine years before I had any part in the administration, and others followed before my period of office, including a transfer of Turners in 1905-6. Then followed the period of my keepership, 1906-11. In 1910 took place the main transfer of Turners to the new wing at Millbank. For that great public benefit in rendering Turner for the first time fully visible I can claim no credit. My part in the business had been confined to securing the site behind the Tate Gallery, on part of which Sir Joseph Duveen's wing was built, a site which had been almost entirely allotted to the Stationery Office. But for the reversal of that decision the growth of the Tate Gallery to keep pace with future developments of the British School would have been frustrated. The only other pictures transferred in my time were the two great James Wards, a Fuseli, and the four Blakes. Sir Charles Holroyd asked me to find room for the Wards, and I confess I was delighted to show them properly for the first time. I was pleased also, though surprised, to receive the Blakes. In short, my duty was to hang to the best advantage what was sent me, and the only transfer I instigated was one from the Tate Gallery to Trafalgar Square, namely, of the modern foreign pictures which had been hung only on sufferance in Sir Henry Tate's building, and occupied space required for the British School. When Mr. Finberg descends to particulars of some of "the pick of the collection," "transferred to or kept at the Tate," his grievance includes the *Ophelia* presented by Sir Henry Tate to his own gallery, and other pictures which accompanied it in accordance with the rule laid down by Sir Edward Poynter's Board, which I had no power to modify. The general facts about transfer are that three motives weighed with the Board; first, the desirability of transferring works beneath a National Gallery standard (*e.g.*, many in the Vernon collection); second, surplus examples (*e.g.*, Landseer's); third, the congestion which made many pictures invisible or crowded them out (notably the Turners). Apart from the Turners, new acquisitions in the British School went far to balance the number of works transferred.

(6) "But," Mr. Finberg goes on,

> "this was not the only purpose the masterful Keeper had in view. The Government had placed the Chantrey pictures in the Tate Gallery, and the Keeper did not approve of them, and wanted to get rid of them. . . . He therefore induced the director to transfer an increased number of English pictures with a view to crowding out the Chantrey pictures, and diminishing the opportunity of hanging any more modern English pictures in the gallery."

I will deal with the last point presently. What are the facts about the Chantrey pictures and the transfers? It has already been seen that I had no hand in any transfers to the Tate. The building of the Turner wing actually increased the space available in the old building for other British pictures, providing a gallery for Alfred Stevens. The removal of the foreign pictures more than compensated for the space occupied by the Wards and Blakes. So far from crowding out the Chantrey pictures, I left them severely complete, because it seemed to me that their fate should be decided, not by any accidental or piecemeal reductions, but deliberately on the merits. I even gave them greater elbow-room by shifting some of the better examples into the general section. It is Sir Edward Poynter who has suggested the solution of putting the less worthy in the cellars.*

(7) The fourth of my reasons, according to Mr. Finberg, for effecting the transfers (which I did not effect), was that "he wanted, as he explained quite frankly to Lord Curzon's Committee, to stop the buying of modern British pictures." In face of my activity as a critic, chiefly devoted to obtaining justice for neglected modern British artists, this might seem, *primâ facie*, an improbable charge, and equally so in face of my record in actually obtaining their representation. But Mr. Finberg's assertion is again based on the distortion of a phrase in my evidence before the Committee of Trustees. So far from wishing to put a stop to the purchase of modern British art, I was advocating the provision of a grant for that purpose; but on the difficult question of *living painters*, I said that there are only two or three at any one time whom the State is justified in purchasing, and I qualified this by adding that it is necessary to go beyond the two or three because of the uncertainties of contemporary judgment; my view being that gift and bequest are the proper means of acquisition for secondary living painters. This is a matter of opinion which I do not develop here, merely correcting Mr. Finberg on the fact; but Sir Edward Poynter felt the same difficulty so strongly that he even opposed the obtaining of a grant, very honestly pointing to the Chantrey precedent and the jealous expectations it arouses.†

(8) Mr. Finberg proceeds:—

> "To attain these objects" (ascribed to me above), "two mutually exclusive principles were adumbrated. The first was that pictures painted by artists born before 1790 should be hung in the National Gallery, and those by artists born after that year in the Tate. . . . This date was evidently chosen merely for the partisan purpose of crowding out the Chantrey pictures, and inventing a plausible excuse for asking Parliament to confiscate the Chantrey funds."

What are the facts? This general rule was laid down at the opening of the Tate Gallery, nine years before my keepership, and six years before my exposure of the Chantrey administration began. It appears to me to have been a very reasonable rule, given its date, and the accommodation then available at Millbank; in any case, its authors were Sir Edward Poynter and his Board, and it is to them that Mr. Finberg must address his charges of a dark plot against the Chantrey collection.

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* National Gallery Committee, 1913. Evidence, p. 133; answer 1279.

† Evidence, p. 129; question 1223.

So much for the past. Mr. Finberg can be trusted neither to count, to measure, nor to quote, nor to date. With studious inaccuracy he confounds not only the periods 1897-1906, 1906-1911, but the scheme for the future recommended by the Committee in 1913.

(9) He complains that this scheme is incompatible with the old 1790 rule. Of course it is; it substitutes what may be called a sliding scale, so that as "moderns" become "old masters" examples of them may be transferred to Trafalgar Square, the very point for which Mr. Finberg is contending. But coupled with this is its complement—the transfer to Millbank of surplus examples of the older masters, and the formation there of a continuous representation of the British School, backwards as well as forwards, and of minor as well as of major artists. For this scheme there is insufficient space at the National Gallery; and it is at Millbank, if at all, that it must be carried out, where further space is available. Combined with this is a plan for storage and loan, by which provincial galleries will benefit. This is the general scheme Mr. Finberg wishes to wreck. I do not question his right to prefer another scheme if he can produce a better, and one that meets the hard facts of the situation. But his fire is addressed to the wrong quarter. It is not the new Board of the Tate Gallery but the Board of the National Gallery which will decide the gradual readjustment of the collections.

I have dissected the mare's nest twig by twig, and dealt with the nine statements made by Mr. Finberg, in every case contrary to the facts. He has deliberately confused (since he knew and refers to its dates) the period of my keepership with the preceding nine years and that of the subsequent Committee of Trustees; he has ascribed to me transfers in which I had no part, and credited me with absurd motives for those transfers which therefore fall to the ground. For ignorance of the facts he had no excuse. The slightest reference to the catalogues and reports of the galleries would have established the dates and the extent of the transfers. Mr. Finberg is not an outsider to whom the existence of such documents might be unfamiliar; he was actually employed before and during the period of my keepership at the National Gallery.

There is something further to be said. A note appended to Mr. Finberg's article attempted to prejudice the recently formed Board of the Tate Gallery by the statement that some of its members shared my "preferences for types of British art which are neither sane nor healthy." I am only concerned with it as an illustration of Mr. Finberg's code in the matter of facts. It was not clear from its form whether contributor or editor was responsible. The Editor has very fully and frankly made amends for its hasty inclusion. Mr. Finberg also volunteered the statement that he was "in no way responsible" for it, had not seen it before publication, and, if he had, would have prevented its publication. These adjectives did not seem to me particularly apt, but I accepted his disclaimer, and, giving him the benefit of a doubt, offered him an opportunity to learn the extent of his misrepresentations, and himself correct them. That offer he declined. I was afterwards informed that the note, as it appeared, was an attenuation of one supplied by Mr. Finberg. I invited him to explain the discrepancy, and Mr. Finberg's original note was disclosed. It ran as follows:—

> "Since this paper was written a separate Board of Trustees for the Tate Gallery has been constituted. Mr. MacColl is one of the members of this Board, and *other members appointed by the Treasury are known to sympathise with him in his vendetta against all the sane and healthy branches of modern British art* [my italics]. One may, therefore, look for further developments of the scheme which this article was written to expose."

In face of this, Mr. Finberg still denies that anything offensive in the published form was due to the note he had drafted, and maintains the candour of his disclaimer. The only comment I will make is that the measure of truth applied by him will appear to most people a peculiar one.

The substance of the note I do not discuss. When Mr. Finberg has brought evidence of a single instance of vendetta on my part, not to say one against *all* the sane and healthy branches of modern British art, it will be time to attend to him.

[*We should explain that Mr. Finberg's original footnote to the article was written by him on the spur of the moment, without opportunity of revision, and that, owing to exigencies of time, the altered version which appeared in* THE CONNOISSEUR *could not be submitted to him before insertion, and he was consequently not cognisant of it until publication.*—ED.]

LOCAL WAR MUSEUMS ASSOCIATION

BY THE EDITOR

THE scheme for Local War Museums, which was originally suggested in an article which appeared in our issue for November, 1916, thanks to the support accorded to it by the Earl of Plymouth, Sir Alfred Mond, and municipal authorities and museum directors and curators in all parts of the United Kingdom, is now well on the way to becoming an accomplished fact.

At a meeting which was held at the Mansion House on May 22nd, under the presidency of the Lord Mayor (Sir William Dunn), Sir Alfred Mond endorsed the scheme on behalf of the Government, and Lord Plymouth proposed and Sir Clement Kinloch-Cooke seconded a resolution to form a Local War Museums Association, which was unanimously carried. A second resolution, proposed by Dr. Hoyle, of Cardiff, and seconded by Sir Martin Conway, was also unanimously carried, appointing the following Executive committee :

Chairman—THE EARL OF PLYMOUTH.
Hon. Treasurer—SIR CLEMENT KINLOCH-COOKE.
Hon. Secretary—MR. C. REGINALD GRUNDY.
FIELD-MARSHAL VISCOUNT FRENCH.
ADMIRAL LORD BERESFORD.
LORD BURNHAM.
SIR CECIL HARCOURT SMITH.
SIR WHITWORTH WALLIS.
President of the Museums Association—MR. E. R. DIBDIN.

While other speakers in support of the scheme included Bailie Carlton (Glasgow), Mr. H. Colton (Bristol), Mr. Charlton Deas (Sunderland), Mr. E. Rimbault Dibdin (Liverpool), President, and Dr. Bather, Vice-President of the Museums Association.

Letters of sympathy and regret for non-attendance were received from Lord French, Lord Beresford, Lord Burnham, and many of the mayors and curators of leading provincial towns.

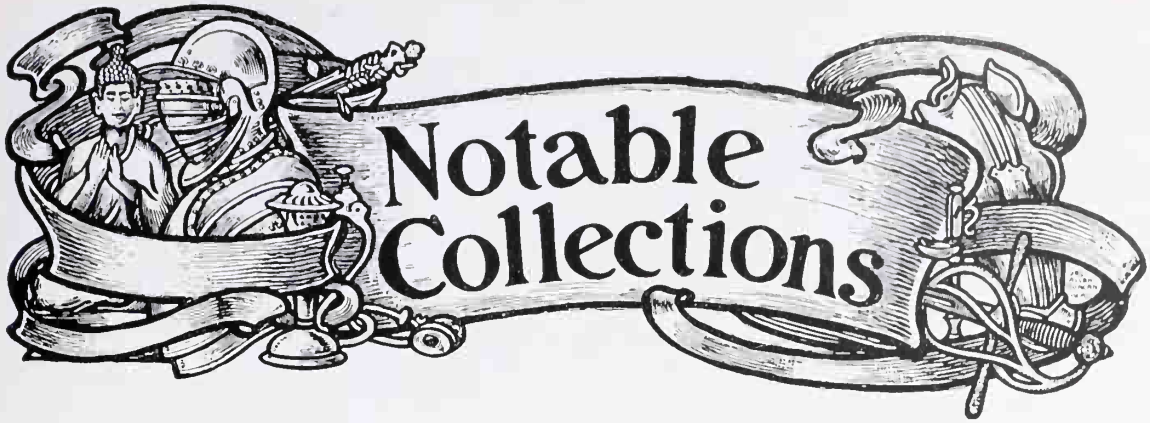
At the meeting of the Provisional Committee held earlier in the day, under the chairmanship of Lord Plymouth, it was unanimously agreed that the Executive Committee should select a Museums Committee and General Council to arrange for the practical working of the scheme throughout the kingdom.

The Provisional Committee, who have done so much to inaugurate and promote the movement, included the following members, all of whom, it is expected, will serve either on the Museums Committee or the Council :—

Captain Acland, Dorchester ; Lord Barnard ; Mr. Francis Arthur Bather ; Mr. H. Bolton, Bristol ; Lord Mayor of Birmingham ; Lord Mayor of Bristol ; Mayor of Burnley ; Alderman Butcher, Bury ; Mr. W. Ruskin Butterfield, Hastings ; Bailie Charles Carlton, J.P., Glasgow ; Mr. Alfred J. Caddie, Stoke-on-Trent ; Mr. B. Carter, Kingston-on-Thames ; Mr. J. Charlton Deas, Sunderland ; Mr. E. Rimbault Dibdin, Liverpool ; Mayor of Dorchester ; Rt. Hon. Sir Thomas Dunlop, Bart. ; Deputy Mayor of Dunstable ; Mayor of East Ham ; Mayor of Exeter ; Mr. J. Frowde, Bermondsey ; Mr. C. Reginald Grundy ; Mayor of Gloucester ; Mayor of Hastings ; Mr. T. V. Hodgson, Plymouth ; Mr. Laurence Howard, Manchester ; Mr. J. W. Howarth, Chelmsford ; Mr. E. Howarth, Sheffield ; Dr. Hoyle, Cardiff ; Provost of Inverness ; Sir Clement Kinloch-Cooke ; Mr. J. Godwin King ; Provost of Kirkcaldy ; Sir Guy Francis Laking, Bart. ; Lord Leverhulme ; Mr. E. E. Lowe, Leicester ; Mr. R. W. Mold, Southwark ; Mayor of Nottingham ; Mayor of Portsmouth ; The Earl of Plymouth ; Mayor of Plymouth ; Mr. Thomas Rennie, Glasgow ; Mr. J. Robison, Kirkcudbright ; Mr. F. R. Rowley, Exeter ; Mayor of Salford ; Mayor of Salisbury ; Lord Scarbrough ; Mr. Owen S. Scott, Bowes ; Mr. Thomas Sheppard, Hull ; Mr. Arthur Smith, Lincoln ; Sir Cecil Smith, LL.D. ; Mr. G. Bernard Stevenson, Newcastle-on-Tyne ; Mr. A. G. Temple, Guildhall, London ; Councillor Frederick Todd, Manchester ; Mr. G. Harry Wallis, Nottingham Castle ; Sir Whitworth Wallis, Birmingham ; Mr. Thomas Wallis, Inverness ; The Duke of Westminster ; Alderman E. Whitehead, Burnley ; Mr. A. G. Wright, Colchester.

It cannot be too strongly pointed out that the scheme is intended to provide an enduring memorial and record of the patriotism and valour of the inhabitants of every locality during the present great conflict in a form which will hand down the history of their achievements to their remote descendants.

Each museum should be a shrine worthily perpetuating the memory of great deeds, and not a mere accumulation of war curios of ephemeral interest.

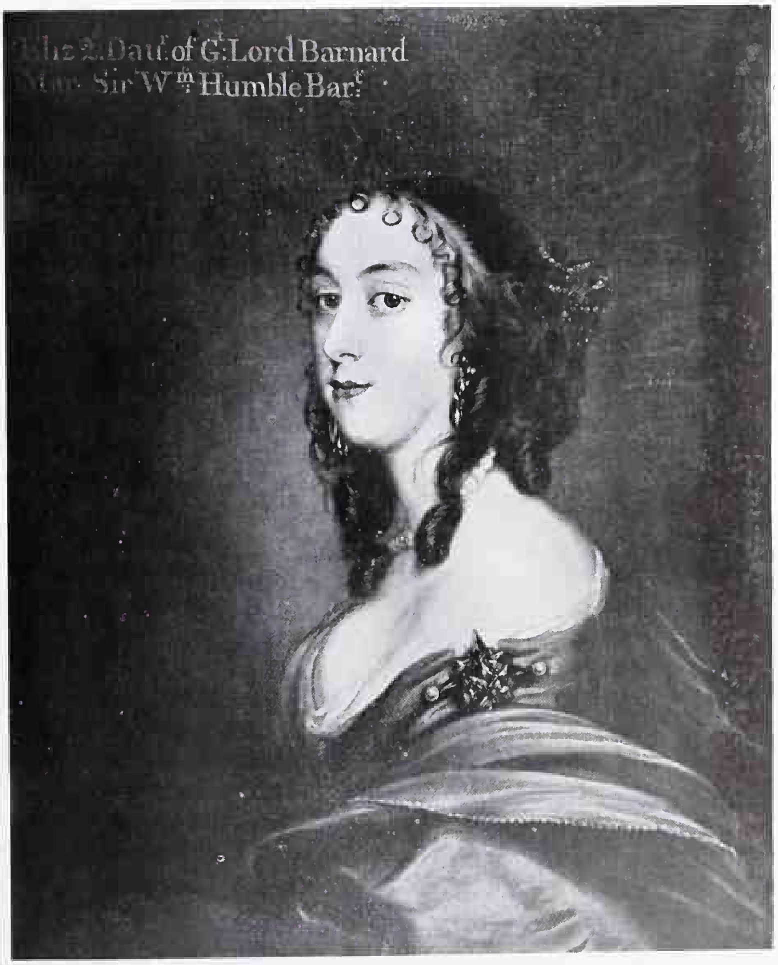


Notable Collections

Notes on some Portraits in Mr. John Lane's Collection

By C. H. Collins Baker

On several occasions Mr. Lane has published notes and criticisms betraying an unusual interest in, and acquaintance with obscure English painters. This interest he has developed by forming, little by little, a collection of British portraits, destined to number one hundred eventually, almost exclusively by painters who are either neglected or unknown in the larger and higher walks of picture collecting. His thus specialised collection begins with the Tudor period and comes up to our own day. It has a wide historical interest, apart from its representation of little-known painters, because of the number of historical persons depicted in it. But for the purpose of the brief notes here given, the chief value of Mr. Lane's hundred portraits will be held to be the information they give about obscure British painters. Mr. Lane, I take it, is very far from claiming that these forgotten artists are all of artistic importance. His view would more probably be, that if by devoting his attention to such painters he has assisted materially in dispelling some of our ignorance and confusion about the minor British painters, then his collection, which is probably unique of its kind, is well justified.


Eliz 2. Dau.r of G.t Lord Barnard
Wife Sir W.m Humble Bar.t

ELIZABETH, LADY HUMBLE BY JOHN BETTS

John Betts (working *c.* 1660). *Elizabeth, Lady Humble.*

A virtue of such a collection as Mr. Lane's is that it gives opportunities for observing painters of whose existence one might otherwise never become conscious. For example, were it unsigned, the portrait of *Elizabeth, Lady Humble*, would pass barely noticed in the crowd of Lely followers. And even had its signature been remarked with only transient interest, we should not have been instructed by this portrait. But once it is rescued from the fluid conditions of the sale-rooms and given resting-place in a collection, it turns out to be of considerable relevance to our study of English portraiture. For not only is this portrait signed "John Betts," but also it is dated 1660, the year of the Restoration. Thus it yields the student two interesting facts: firstly, we learn of Mr. Betts's existence, and then we recognise how quick to catch the mannerisms and follow the lead of Lely were the English painters of that time. It is true that Lely was the foremost painter of the Commonwealth, but I doubt if we had realised before how strong his influence was by 1660. It was one thing to have a shopful of assistants and a school of disciples after he had made a success with his *Windsor Beauties*—by 1666, that is—but in this *Lady Humble* we have clear proof that six years earlier his influence was such that he already had close and obviously experienced imitators. Henceforth we must in fairness bear Betts in mind when we are confronted with Lely imitations of this time, and we shall be able to give Mrs. Beale's and Greenhill's names a partial rest. In the reproduction this portrait appears closer to Lely than in the actual painting; the colour is more florid and pink-and-white than Lely's. Students of costume and coiffure will be interested to note that the transition phase between the late Commonwealth's hair-dressing and the ultimate extravagance of the wired ringlets had developed as early as 1660.

THOMAS LAWRANSON, LAURENSON, or LAWRENSON (working 1730-86).

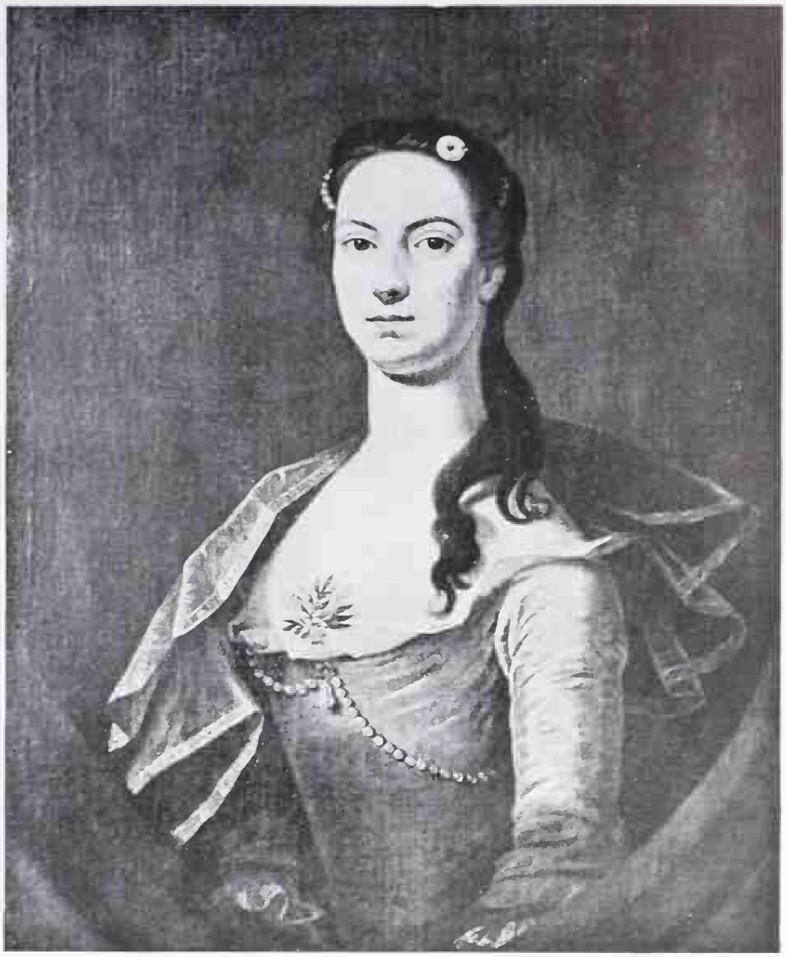
In the same category as the portrait of Lady Humble, by John Betts, is the *Portrait of a Lady*, signed "Thos. Lawranson, Fec. 1759." Judged by this picture, Lawranson would not be considered an original artist of much interest. On the other hand, he is another piece of evidence, and a further warning to us against the risks encountered in English portraiture. His work of 1759 marks a sort of transitional phase between Dahl's tradition of 1730-40 and the newer style of mature Hudson, Highmore and Allan Ramsay, to one or other of whom this portrait might have loosely been attached but for its signature. In colour, it is strikingly pallid in the lights and steely in the tones; in painting it follows the stock tradition of its school.

Three paintings by Thomas Lawranson are known —*John Quick, J. O'Keeffe* (1786), both in the National Portrait Gallery and both late works incredibly unlike the third, our *Portrait of a Lady* (1759), in Mr. Lane's collection. It is just possible that this artist may be identical with one "Thomas Lawrons," of whom Mr. Finberg has given me a note to the effect that a *Portrait of a Girl* apparently signed "Tho. Lawrons, Pinx. 1754," is in Sir H. A. Lennard's possession at Wycombe Court. One engraved portrait after T. Lawrenson is recorded—that of *William Powell* (1735-69), engraved by Dixon.

Lawranson is said to have been Irish, and so is included in Mr. Strickland's admirable *Dictionary of Irish Artists*. He exhibited in London at the Society of Artists from 1762 to 1777: he is entered at first as "Mr. Lawrenson, Junr." Most of his contributions were portraits; a few miniatures in oil, a few landscapes, and a seemingly ambitious *Equestrian in a menage in a passage action*, are mingled with his portraiture. The earliest recorded work by our Lawranson is a portrait painted in 1733, but exhibited at the Society of Artists in 1774. A gap of twenty-six years brings us to Mr. Lane's portrait, which in turn is divided from the National Portrait examples by another thirty years, and by a world of style and technique. His presumable son was William Lawranson, also a portrait painter, many of whose works are engraved.

UNKNOWN PAINTER (temp. *c.* 1680).
Man in Armour.

This, one of Mr. Lane's most interesting portraits, is reproduced in the hope that publicity may lead to identification. The painter must, I think, have been English, and obviously he was under the Van Dyck influence. The period in which the painting falls is the last quarter of the seventeenth century. Turning over the known names that belong to that time, one sees none that fits the style of this picture. An obvious name is John Greenhill (*d.* 1676), because his engraved *Philip Woolrich* more nearly corresponds with this picture than does any known work of that period. But while one admits the similarity of feeling, one cannot see in the actual handling and colour of Mr. Lane's *Man in Armour* any characteristic of Greenhill's known technique. It may be that some phase of his short career is yet unrecognised; but I doubt it. On the other hand, no painter whose activity coincides with the period to which the picture belongs can be cited as equally qualified to be associated with the very marked temperament of this portrait. The genuine romance of this picture, in the bearing of the sitter and the sadness of the sky, belongs to the earlier generation—to Dobson and his great master, Van Dyck, rather than to the age of Lely, Kneller, and the Restoration. We must be content to wait until research or accident helps us to place this work, always mindful that we have no authority for assuming that we know all the painters of that period. In this context attention should be paid to one T. Thrumpton, drawings by whom are reproduced in the Walpole Society's Volume for 1916–17.



PORTRAIT OF A LADY BY THOMAS LAWRANSON

JOSEPH HIGHMORE (1692–1780).

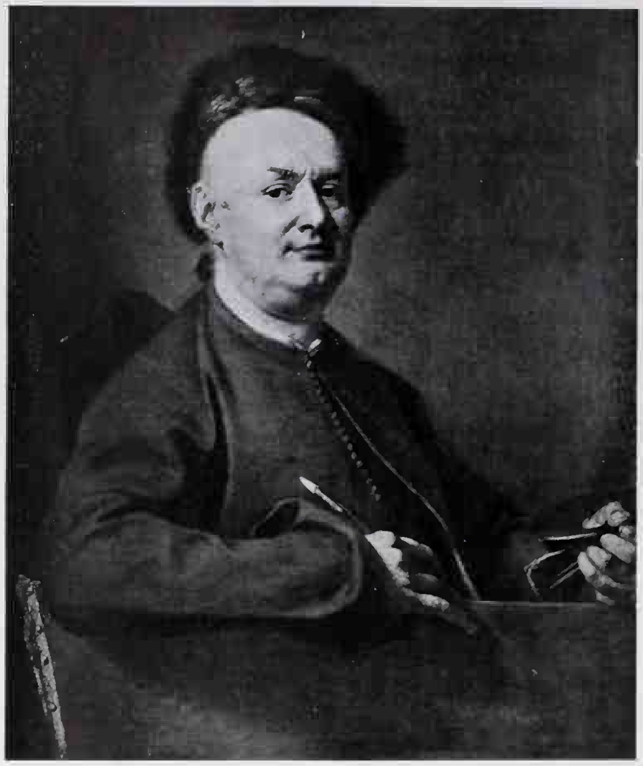
Mr. Davy Breholt.

When we know more of Highmore's work, he will probably be recognised as the most important and attractive early Georgian painter. Two things, so far, hinder such recognition. Firstly, like many names as good and better, Highmore is something of a generic term: what is not patently by Richardson or Hudson is affiliated to him because his name is known, and no one can officially deny the imputation. For every spurious child thus assigned to him of which he would be unashamed, at least six would cause his despair; but unfortunately we are apt to judge him by the latter, simply because they are more often seen. The second reason for our failure to take a more intelligent interest in Highmore is that his earlier work, of the period at which he had not found his feet, is often dull and seldom better than that of the ordinary Kneller satellite. And one must in candour add that occasionally a portrait on the level of a commonplace Richardson is found unexpectedly in Highmore's best period. For these reasons, and because we forget his extraordinarily interesting book illustrations and fail to recognise his best work when we see it, Highmore yet waits proper and conclusive exploration.

The portrait in Mr. Lane's collection, depicting Mr. Davy Breholt, merchant of London, may be accepted, although it does not seem to be signed, as certainly by and typical of Highmore. Its date is about 1735–38: judging by dated examples of his work in 1735, I incline to 1737 or 1738. At any rate, it belongs to the time when Highmore's distinct personality emerges from an intermediate period, in which he is still somewhat indefinite as regards artistic personality. But this transition phase is essential to our understanding of Highmore, because it shows the continuity in him of the Kneller tradition. According to Walpole, he "entered into the Academy" under Sir Godfrey, whatever that means, having begun life as a lawyer. He cannot have been a lawyer very long, because he was a painter of some repute, patronised by the aristocracy towards the end of the 1720's; and if he was Kneller's apprentice, he must have commenced his studies before 1723, when his master died. But we may assume that he was somewhere between twenty-five and thirty years old when he took up painting.

The temper and type exhibited in the portrait we are considering are exclusively Highmore's. The hands, of course, are Knelleresque, and Vanderbank's influence is seen in the strong red tones: but the comfortable and handsome head is distinctive and typical of Highmore. Later on he developed a more characteristic, and at the same time more elusive individuality. For one may say that he is the most flexible portrait painter of his time: so much so that while Kneller's or Dahl's, Hudson's or Richardson's portraits keep pretty well to one stock mould, within which certain minor variations were permitted, Highmore's portraits are astonishingly various in conception and type. Thus it is sometimes difficult to recognise the painter of his 1730 portraits as also the author of those of *circa* 1750. He lived to be nearly ninety. Our knowledge of his whole career is not yet by any means complete.

THOMAS HUDSON (1701–1779).
Joseph Van Haecken.



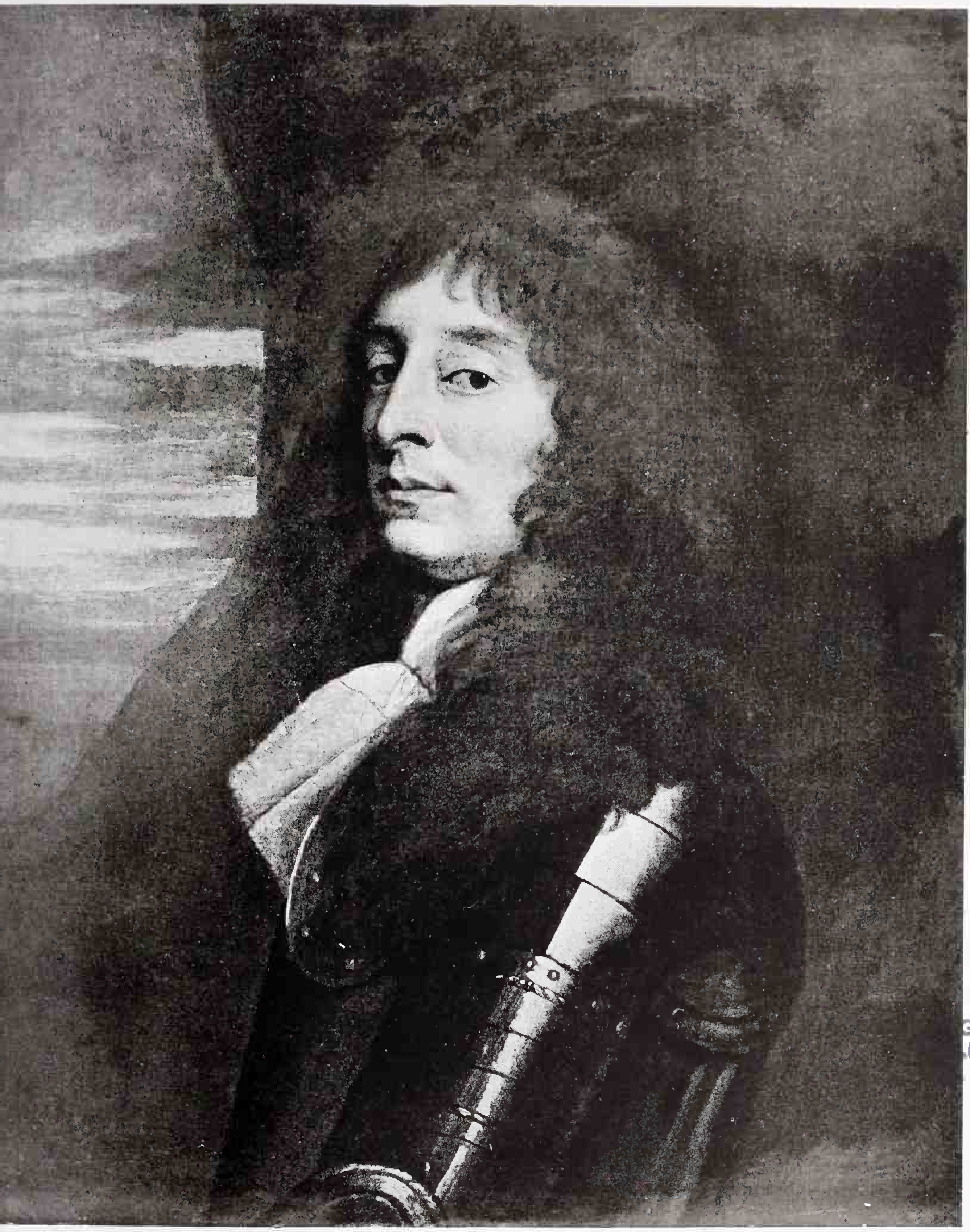
JOSEPH VAN HAECKEN BY THOMAS HUDSON

Hudson, no less than Kneller, Richardson and Riley, is paying heavily in prestige for his artistic lapses. No painter of the English school is duller than Hudson at his worst; and as he did an immense business, more often than not against time and inclination, he is usually judged by heavy and commonplace work. Northcote has told us that he was able to paint little more than heads, which were obligingly fitted to their shoulders by Van Haecken, who also supplied the draperies. This we must accept with large reservations, for it is beyond question that in his best work Hudson is an admirable painter of the whole figure. Moreover, I do not hesitate to add that in rare moments he showed a painter-like feeling and sensitiveness of technique almost comparable with Gainsborough's.

Mr. Lane's *Joseph Van Haecken* is an unusually vivacious and un-Hudson-like instance of his portraiture. It is worth noting that Vertue records this picture in August, 1751, then in Hudson's possession—"painted mighty well and very like him." Next year, Vertue jots down, Mr. Hudson and Mr. Rubillac set out for a tour of Italy. We should also note that Hudson painted Alex. Van Haecken, younger brother of the preceding. It is always amusing to observe how much more interesting than their ordinary commissions are painters' portraits of fellow-artists. This *Van Haecken* is a very good example; for not only is the head alive with character and individuality, but also it is more sensitive in modelling, more expressive in drawing, and richer in quality of pigment. Faber Junior engraved this portrait as well as that of *Alex. Van Haecken.* In the light of this evidence of Hudson's originality and his ability to transcend his ordinary standard, the puzzling portrait of *Bolingbroke* (1493) in the National Portrait Gallery might be looked at, after the war. In his day Hudson was a respectably established painter; the very man for the presentation portraits of the time. He was, in fact, what to-day are industrious and worthy Royal Academicians; thus he got most of the patronage from the eminent professions. One of the dullest pages in all portraiture is that of British divines, but in Hudson's portrait of *Dr. Hatton* (?), also in Mr. Lane's collection, we have a lighter passage, nearer to the *Van Haecken* than are most of his bishops.

ISAAC WHOOD (1689-1752).
Lady Vanbrugh.

The portrait of *Lady Vanbrugh*, wife of Sir John Vanbrugh, whose best work is Seaton Delaval, his worst Blenheim or Castle Howard, was, I think, at one time assigned to Michael Dahl. It bears none but a periodic resemblance to his portraiture, but can be confidently given to Isaac Whood, of whom the best that one can say is that he was unequal. At his usual level he is a coarse and common painter; in his unequal moments he shows a spark of refinement. As a comment on the patronage of his day, we may remark that the then Duke of Bedford so much enjoyed his work or his society as to commission more than a dozen portraits from him, including a posthumous full-length of the Duke of Marlborough. Whood was working for the Russell family round about 1734. The best portraits I have seen by him are one of *Sir Charles Wager*, at Middleton Park, and one of *Lord Fortescue*, dated 1737, from Ripple Court,



N IN ARMOUR
ST UNKNOWN, *c.* 1680
he collection of Mr. John Lane

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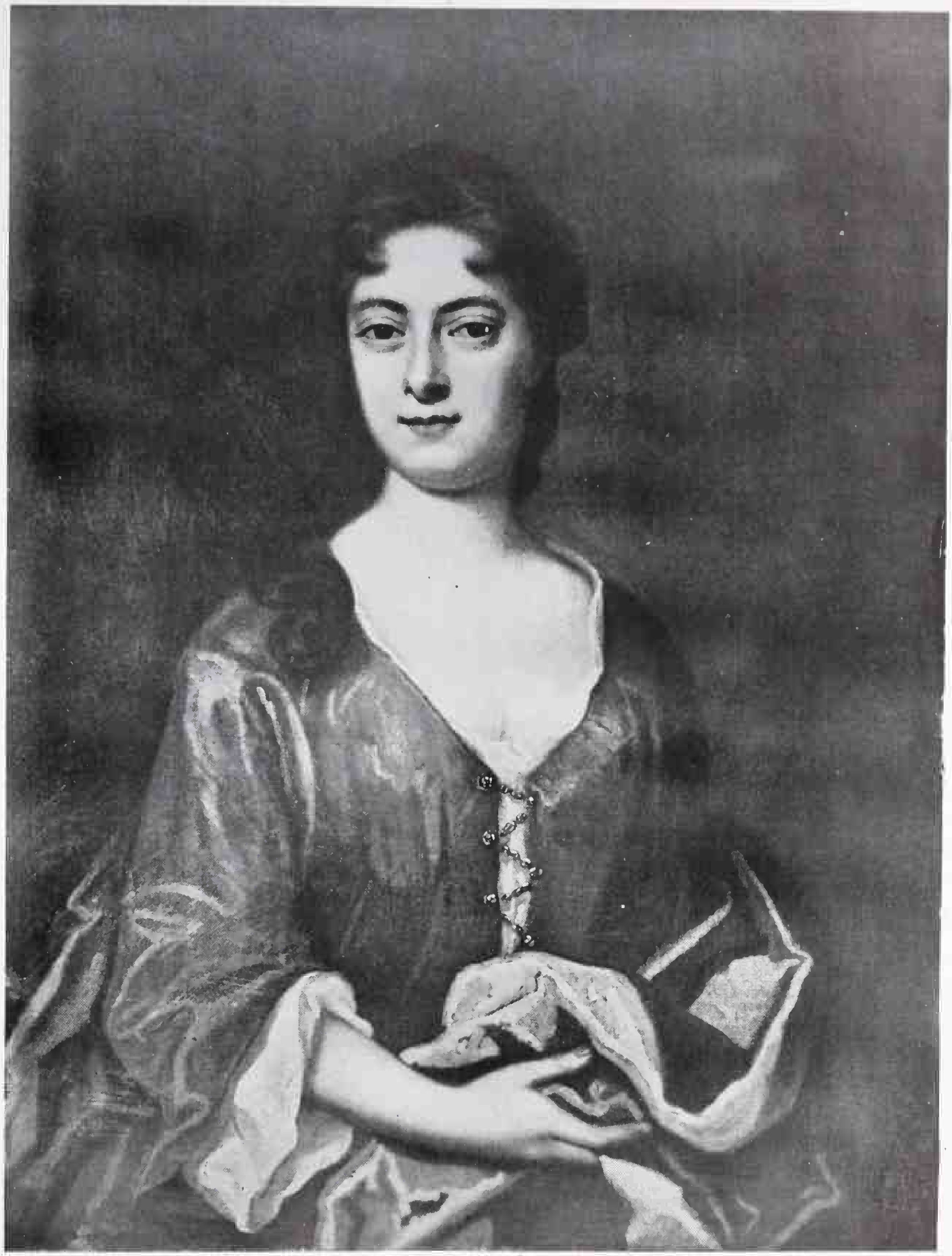

LADY VANBRUGH BY ISAAC WHOOD

Upton-on-Severn. His chief characteristics are shown in our *Lady Vanbrugh;* among them are the unduly large and sleepy eyes, animated by almost a leer, and the trick of painting the high-light along a fold of drapery with a continuous attenuated streak. It is to be noted that he painted *Michael Rysbach*, as Vertue records. To Vertue, too, we owe our knowledge that Whood "dyd in his house in Bloomsbury Square, Mon., Feb. 27, 1752, aged about 63." His death is given in the *Daily Advertiser*, March 3, 1752.

James Worsdale (working 1713; *d.* 1767).
Portrait of a Girl.

Walpole has little to say in this painter's favour.

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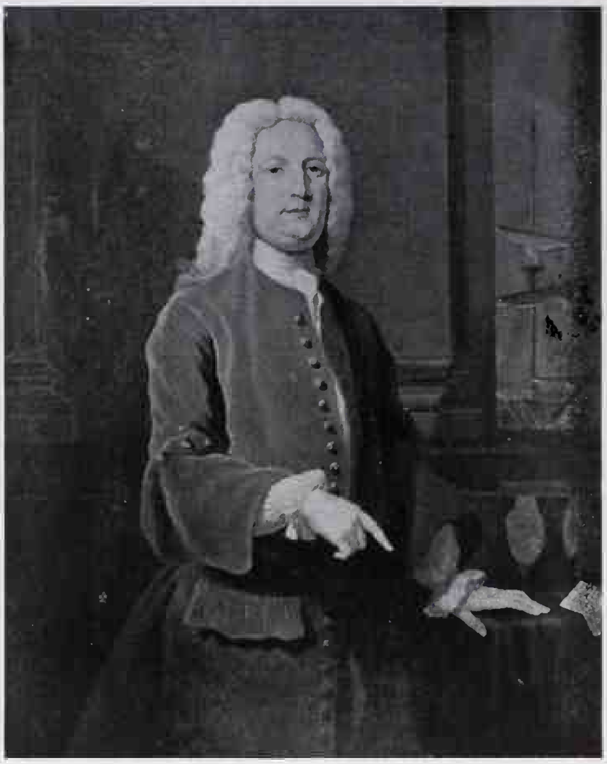


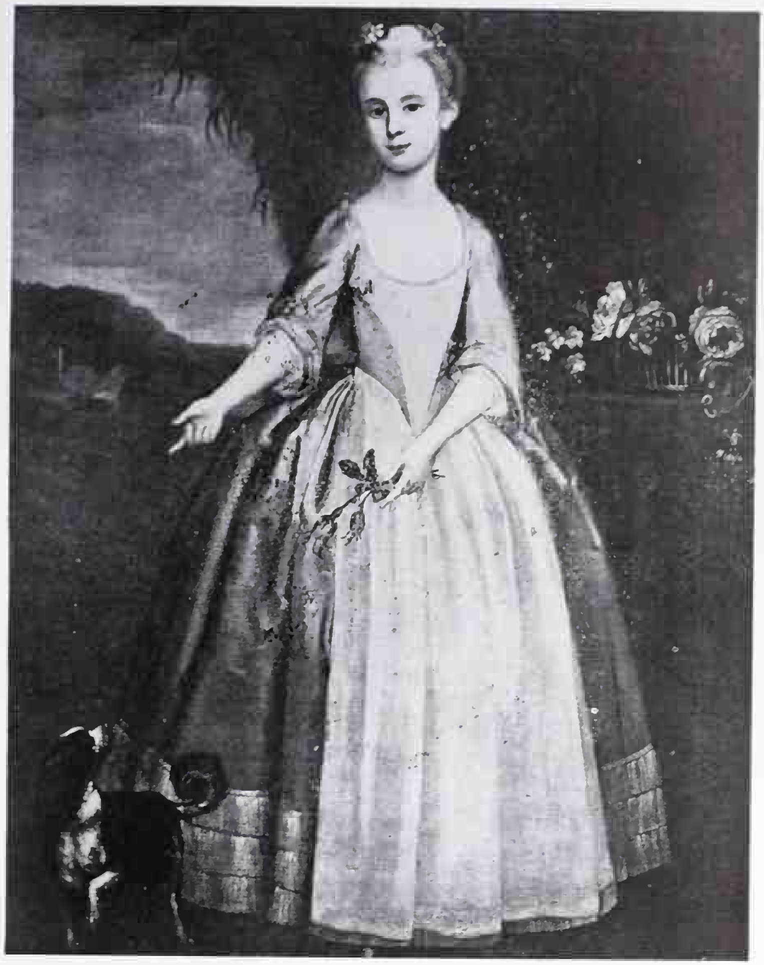
MR. DAVY BREHOLT BY JOSEPH HIGHMORE

According to report, Worsdale was Kneller's natural son and apprentice. We will assume that he was brother to the Agnes whom Kneller painted as her namesake saint, and who married one Huckle, by whom she had a son Godfrey. This Godfrey became Sir Godfrey's heir. Worsdale, on the other hand, does not appear to have profited much by his distinguished parent. Walpole states that, owing to his presumption in marrying Lady Kneller's niece clandestinely, the apprentice was dismissed. He was, however, able so to exploit his apprenticeship to the distinguished master that he acquired many patrons and business, and was appointed master painter to the Board of Ordnance. This considerable success, so Walpole thought, was not entirely due to Worsdale's artistic merits; his social gifts of mimicry, singing and facetious spirits had a large share in it. He published many small pieces and songs, and some dramatic performances. Dying in 1767, he was buried in St. Paul's, Covent Garden. Mr. Lane has a signed example of this painter, a *Portrait of a Girl*, which is not without individuality. It is dated 1725, and, compared with the portraits of most of Kneller's pupils of this time, is refreshingly free of slavish imitation of the master.

Despite the extent of Worsdale's business, as indicated by Walpole, but few of his pictures are known to students of the school. The following list records some:—*Edward Henry Viscount Quarrendon* (1681-1713), at Ditchley (57 in the catalogue). This is a very Knelleresque production, presumably of Worsdale's early days. It is authenticated by a bill. *Sir Thomas Pengelly*, engraved by Faber, 1730. *Henry Carey* (*d.* 1743), engraved by Faber, 1729. *William Cavendish, 3rd Duke of Devonshire* (*d.* 1755), very close in type to Kneller; engraved by Clarke. *Sir C. Hanbury Williams*, 1733, and *Lady Coningsby*. (These were in a Christie's sale, March 17th, 1888, bought by Messrs. Agnew.) *Princess Mary, 4th Daughter of George II.*, engraved by Bockman. *Louisa of England, Consort of Frederick V. of Denmark* (*d.* 1731), engraved by Bockman. *Samuel Grey*, Commissioner of the Irish Revenue, 1736, engraved by J. Brooks. *Robert Warren*, Rector of Bow, engraved by Van der Gucht. *Thomas Sotherne*, poet (*d.* 1746), engraved by J. Simon.

BENJAMIN WILSON (1721–1788). *Portrait of a Gentleman.*

A great deal of play has been made with Benjamin Wilson's name, more indeed than our knowledge of him warrants. The habit of fitting portraits to names on vague and flimsy evidence is nowhere so well developed as in the present state of our study of English painting. Benjamin Wilson is known to have painted little portraits; so are Zoffany and Devis, Hogarth and Highmore. A very rudimentary kind of criticism allows us to split up all the small portraits of the eighteenth century into little groups and force them on to these five painters. But here in Mr. Lane's *Portrait of a Gentleman* we come to hard facts, for it is signed "B. Wilson" very clearly. We may, therefore, begin to study Benjamin Wilson from proved authorship rather than conjecture. The type (which always is one of the most helpful clues) is very definite. The head is rotund, with highly placed brows; there is no particular elegance or charm in the pose or refinement in the character. The painting is solid and even, with very little freedom or loose brushwork. Judging by the costume, the date of this portrait is *c.* 1750–55: it therefore represents Wilson's early middle period, when he was about thirty. No doubt his manner of painting developed freedom in his later period, and I dare say he acquired suppleness and a certain amount of grace in his postures. But unless proof is brought I refuse to think that his type and temper changed so radically as to permit him to produce the well-known Dublin picture of a *Gentleman and Lady under a Portico*, with a weeping willow in



PORTRAIT OF A GIRL BY JAMES WORSDALE

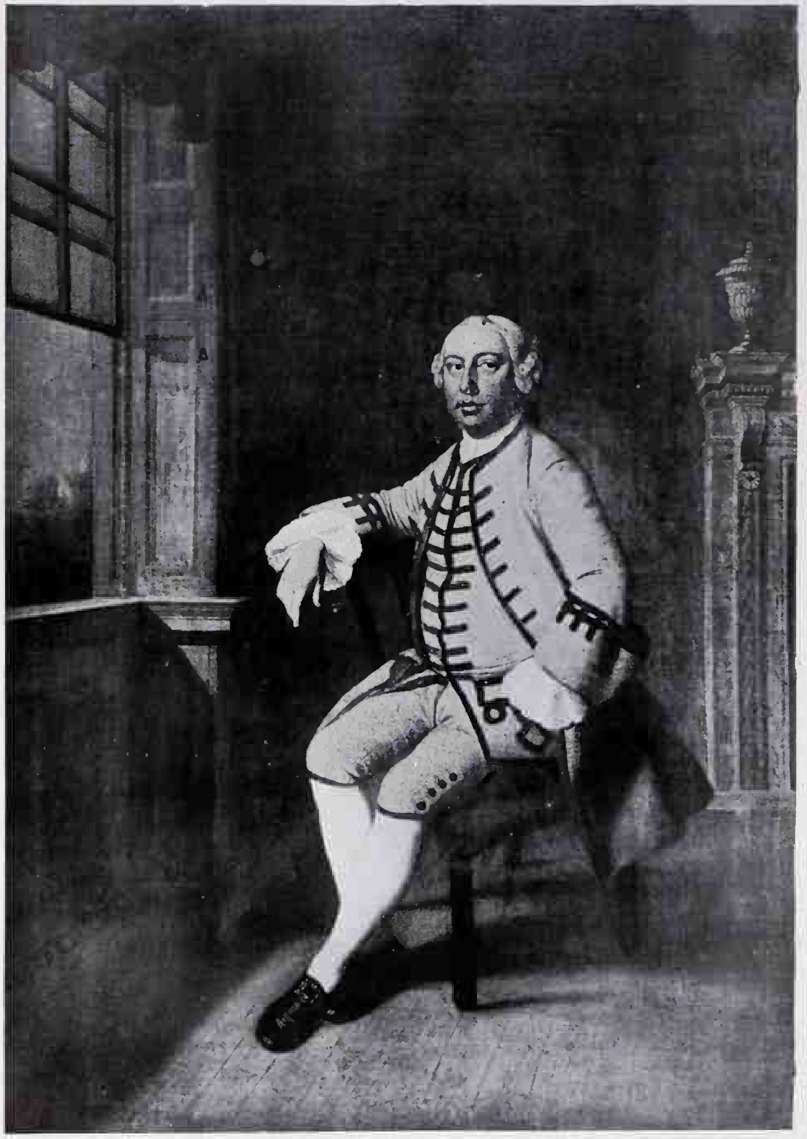
the right-hand corner. Ever since that picture was purchased by Sir Hugh Lane and presented to Dublin, it has been accepted as an established type of Benjamin Wilson: and, arguing from it, we have sought to group round it, under his name, many other portraits of its charming kind. I venture now, on the incontestable evidence produced by Mr. Lane's signed picture, to urge reconsideration of that estimate of Benjamin Wilson. In leaving the matter there I may suggest, perhaps, that if in the long run we ascertain that Richard Wilson is the author of such portraits, of which fluent, expressive brushwork and an almost effeminate elegance of pose and type are characteristic, it will not be surprising. Returning to B. Wilson, as we now know him by this signed example, it may be noted that there can be little doubt that the *Charles, 2nd Duke of Richmond*, at Cirencester House (p. 136 in Lord Bathurst's catalogue), is by him, notwithstanding an opinion, quoted in the catalogue, that it "is certainly by A. Devis." As far as I know yet, authenticated works by Wilson are not numerous. There are two at Hagley Hall, portraits of *William Henry Lyttelton, Lord Lyttelton*, and *Anthony Champion*, both life-size; there is an engraved portrait of *Sir George Savile*, after B. Wilson, and one of *Charles Cholmondeley*, presumably after him. Vertue in 1750 noted a portrait of Mr. Wilson, painter, at, I think, Jonathan Richardson, Junior's, house. Oxford, that mine of portraits, yields nothing in the way of Wilson, so far as the published catalogues show, but in Farrer's *West Suffolk Portraits* one is recorded at Cringleford, Norfolk, of *Edward Macro*. Although this little list is made only from casual notes, its shortness suggests how scant is our present knowledge of Wilson.

HENRY WALTON (1746–1813).

There are features in Walton's work that place him somewhat apart from the other English painters of his type. His little portraits and his admirable genre represent two distinct aspects of his art; the former are of a piece with the numerous small out-of-door portraits we find in England from about the 1730's onward—naïve, formal, and sedate; unambitious and unpretentious in design and handling; without much body in the paint or much "go" in the pictorial conception. And then we have the painter-like quality of patine, and the invention of his genre pictures, and character portraits such as the *John Palmer* in Mr. Lane's collection.

Walton was born at Dickleburv, in Norfolk. He studied under Zoffany, and began exhibiting in 1771 at the Society of Artists. From 1777 to 1779 he exhibited at the Royal Academy. His exhibits included family groups, small whole-lengths, and genre pieces. J. R. Smith engraved in mezzotint his *Fruit Barrow*, *Plucking the Turkey*, and *The Silver Age*; his *Maid buying a Love Song* also is engraved. From 1779 he sent no pictures to the London shows, although he seems to have resided in town at his death. The most interesting point about his work is this: how did he reinforce his native style with something unmistakably

French? What was the channel through which the influence of Chardin reached him? For we can hardly be wrong in suspecting, from the evidence given by his *Plucking the Turkey*, in the National Gallery, that he had been impressed by the French master of still-life and genre. Too often we take for granted that personal contact with another painter is the condition of being affected by his work. It is quite enough for a receptive and sympathetic artist to have examined attentively a picture by an admired painter for him to develop a manner that reflects his model. Mr. Lane's *John Palmer as "Almaviva,"* in *The Spanish Barber* (produced in 1777), exhibited at the Royal Academy in 1779, and engraved in the *General Magazine*, January, 1788, is fundamentally different from the little silvery out-of-door portraits one knows by Walton, and much more reflective than are they of Zoffany's influence. In the painting there is a breadth and style: for example, the largely massed red cloak, which is seen as an important *motif* in the design that we seldom find in little English portraits of that period. In the same way the background has quite an impressive air of classic composition. The colour-scheme, again, is admirably controlled, and an effect of richness and sparkle is made. The crisp, fat touches of impasto in the bows and silks show the brushwork of the National Gallery *Plucking the Turkey*. Altogether, this character portrait more than holds its own with its companions in that kind of British portraiture—a kind which is, little by little, becoming of interest to collectors. It is true that, compared with Zoffany or De Wilde (who, by the way, also painted *John Palmer*, as did Benwell, Cruikshank, Parkinson, and J. Russell, *inter alios*), Walton's head lacks character, but it is difficult to point to any of De Wilde's portraits that is as rich in colour and lighting as this *John Palmer*.



PORTRAIT OF A GENTLEMAN BY BENJAMIN WILSON

As already said, no exhibited pictures by Walton are recorded later than 1779; sometimes one meets life-size portraits attributed to him, florid in colour, and by no means as successful as the authenticated small paintings. He held a prominent place in the Society of Artists, was welcomed at the Academy, and certainly had influential patrons. One is therefore at a loss to account for the twenty years or so that separate his last exhibit from his death. We can hardly suggest that he retired soon after 1779, seeing that he was then but little over thirty. In time, doubtless, we shall find out more about him.

Miscellaneous

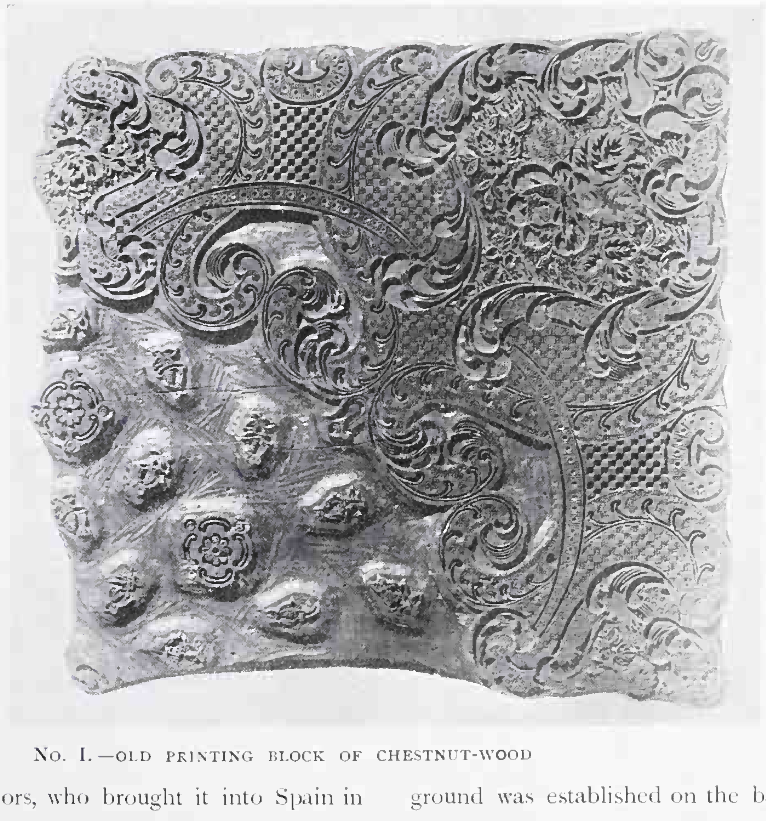
Printed Cottons

By Celia Hemming

I PROPOSE here to write a few remarks on some printed cottons, most of which are in my possession, as a sequel to the article "Old Printed and Painted Cottons," by MacIver Percival, in the September number of THE CONNOISSEUR.

India was the birthplace of the cotton manufacture. Its antiquity there is very great. The cotton plant, which belongs to a genus of plants called *Gossypium*, was also found to be a native of the West Indies, and of South America, on their discovery by Columbus.

The manufacture of cotton was first introduced into Europe by the Moors, who brought it into Spain in the tenth century. Cottons were, however, extensively imported into England in the seventeenth century, and their introduction was prohibited by Act of Parliament in 1700, in the reign of William III., as prejudicial to their manufacture in England. This prohibition proved a great stimulus to the English manufacturers, as the demand for so gay and light a material could not be stamped out.



No. I.—OLD PRINTING BLOCK OF CHESTNUT-WOOD

Anderson, in his *History of Commerce*, states that calico printing commenced in London in 1676. Mr. James Thomson, calico printer at Primrose, near Clitheroe, stated before the House of Commons in 1833, that "the origin of calico printing in England dated from about the year 1690, when a small print-ground was established on the banks of the Thames at Richmond by a Frenchman, who in all probability was a refugee after the Edict of Nantes. The first large establishment was at Bromley Hall, in Essex: it stood

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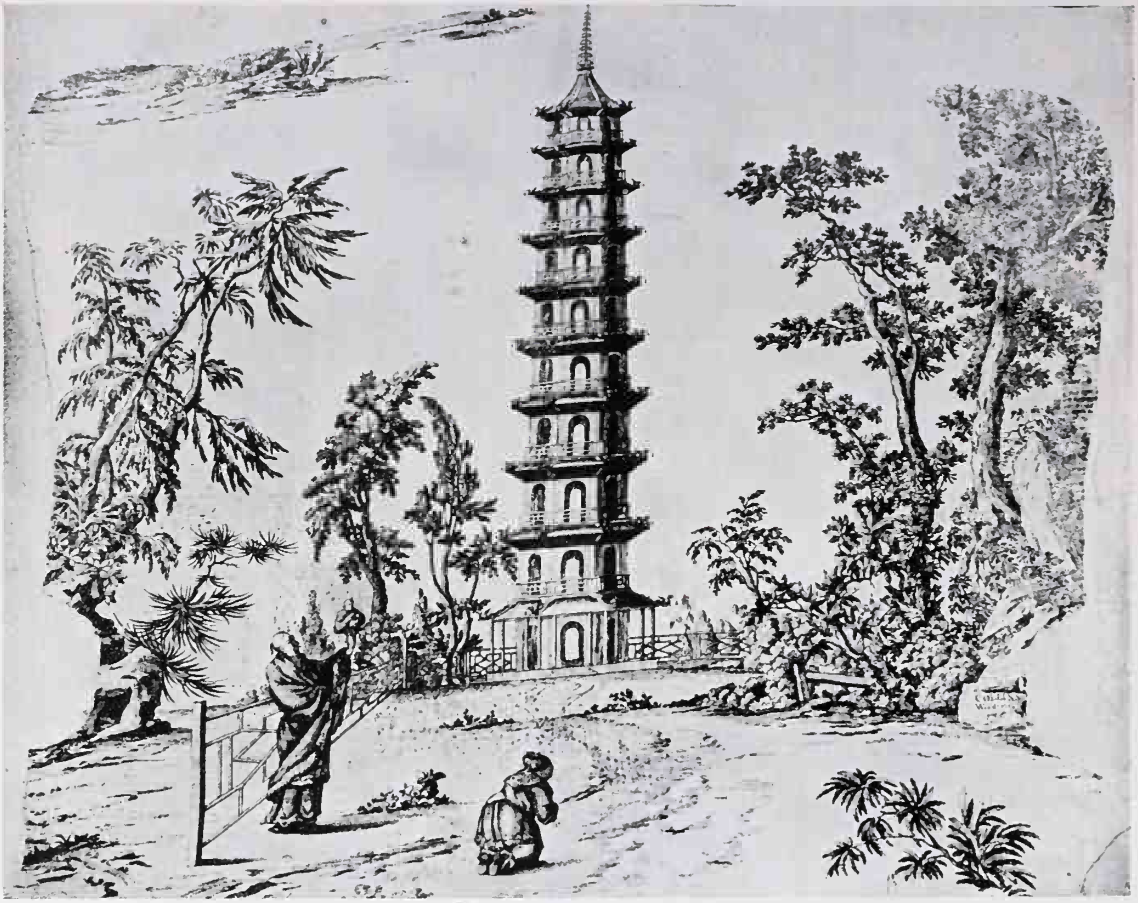
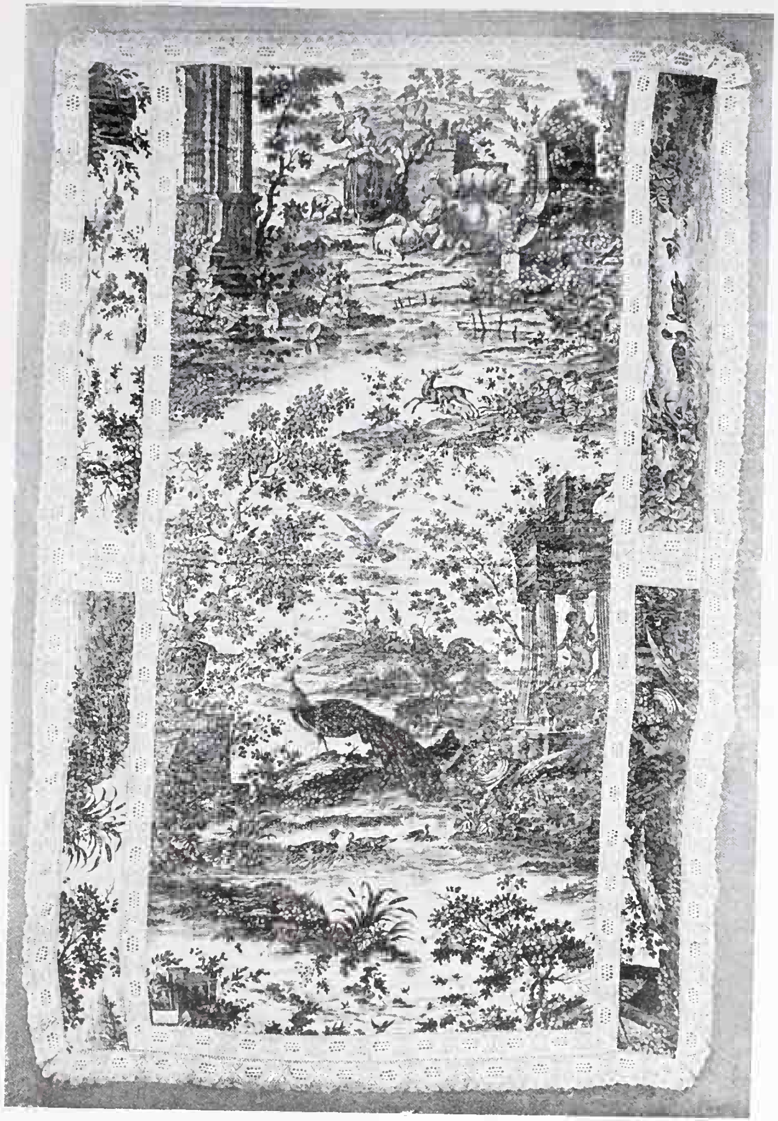


No. II.—RED PRINTED COTTON BY COLLINS, WOOLMER, 1766 VICTORIA AND ALBERT MUSEUM

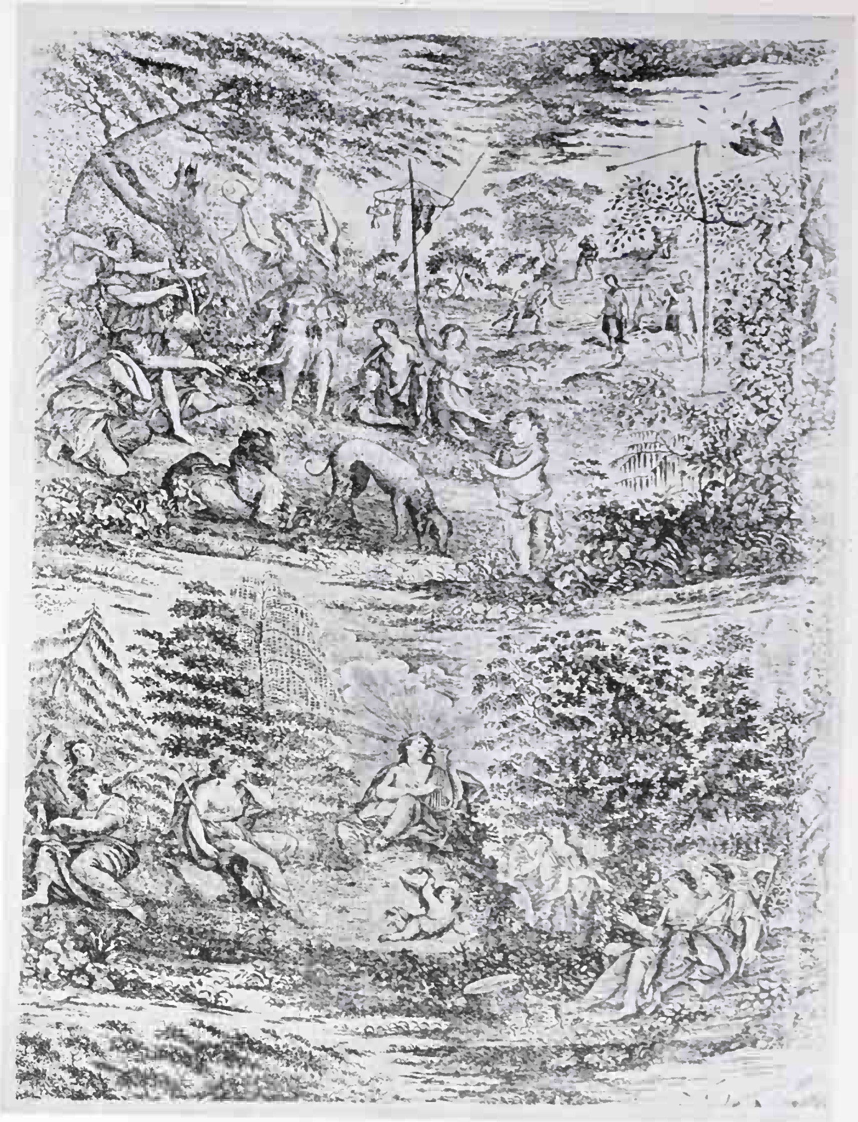
No. 1 in the excise books when the duty was first imposed, showing that it was at that time the most considerable manufacture of printed calicoes near London." In 1712 (10 Anne, *c.* 19) an excise duty of 3*d.* per square yard on calicoes, "printed, stained, or dyed," was imposed. In 1714 the duty was raised to 6*d.* per square yard.

The earliest method of printing cotton was copied from the natives of India, namely, printing by the use of wooden blocks. Edward Baines, in his *History of the Cotton Manufacture in 1835*, says: "The old method of printing was by blocks of sycamore, about 10 inches long by 5 inches broad, on the surface of which the pattern was cut in relief, in the common method of wood-engraving. On the back of the block was a handle, by which the workman held it." He also says there were wire points at the corners of the block to enable the workman to apply it with exactness, and that it was struck with an iron mallet. Copper-plates were next introduced in the neighbourhood of London for the more delicate patterns, and the cloth was then printed with flat plates by use of the kind of press employed in copper-plate printing. Each of these methods being slow, they in their time were superseded by cylinder printing, which is said to have been invented by a Scotchman called Bell, and was first used in 1785 at Mosney, near Preston, by Messrs. Livesey, Hargreaves & Hall.

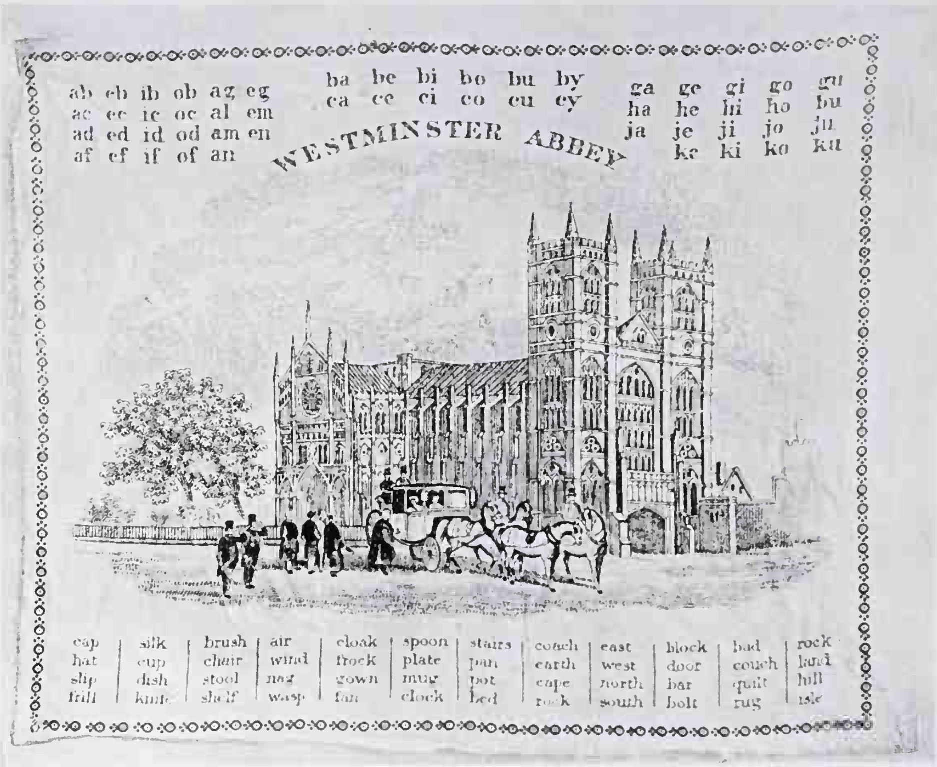
No. i. represents an old printing block, which measures 14 inches by 15 inches. It appears to be made of chestnut-wood, and it is much worm-eaten. The details of the pattern are filled in with little prongs of copper wire. The block is for the corner-piece of a handsome pattern, with a double-flowered rose in the centre of the corner, whilst roses and rosebuds of more conventional form are sprigged over the field of the design. I bought this old block many years ago in an old second-hand



No. III.—PASTORAL SCENE PRINTED IN BROWN BY R. JONES, 1761



No. IV.—PSEUDO-CLASSICAL SUBJECT PRINTED IN LILAC shop just outside the church of St. Maclou at Rouen, which town is the centre of the cotton manufacture of France. It was all clogged up with dirt, and it took time and trouble to get it clean.


ab eb ib ob ag eg
ac ec ic oc al em
ad ed id od am en
af ef if of an
ba be bi bo bu by
ca ce ci co cu cy
WESTMINSTER ABBEY
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ha he hi ho hu
ja je ji jo ju
ke ki ko ku
cap hat slip frill
silk cup dish knife
brush chair stool shelf
air wind nag wasp
cloak frock gown fan
spoon plate mug clock
stairs pan pot bed
coach earth cape rock
east west north south
block door bar bolt
bad couch quilt rug
rock land hill isle

No. V.—HANDKERCHIEF PRINTED IN RED NINETEENTH CENTURY

No. ii. is from a red printed cotton in the Victoria and Albert Museum. In the right-hand corner is a little medallion, bearing the printer's name, "Collins, Woolmer, 1766." The pagoda was an old favourite, and it figured often at the foot of the handsome worsted embroideries of bed-curtains of the late seventeenth century. This specimen would, no doubt, have been printed by means of a copper-plate.

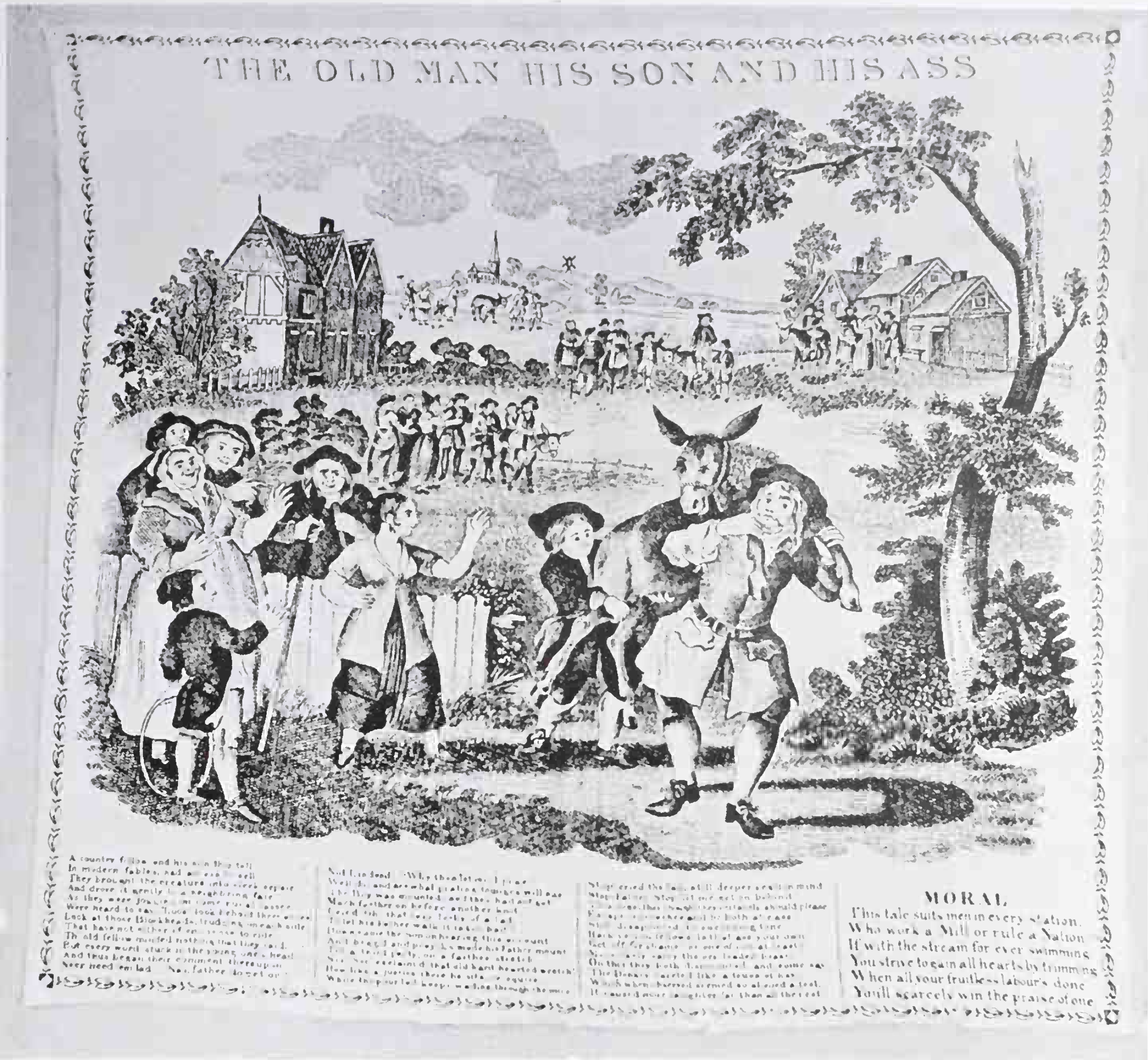
No. iii. represents a pastoral scene, printed in brown, by R. Jones, of Old Ford, near the City, London, in 1761. This subject also occurs, printed in red, in the Victoria and Albert Museum. It is a pity that the specimen shown should have been cut up and made into a bed-quilt, and edged round with crochet lace.

No. iv. is a curious pseudo-classical subject, printed in lilac. Apollo with his sun-rays is represented playing on his lyre, surrounded by listening nymphs, and with Cupid at his feet. Above, nymphs shoot with bow and arrow successfully at a bird, and a slain deer is carried in. A child is holding up a curious kind of merry-go-round, from which horns, and what appear to be shoes, are suspended. It came from a bed-hanging in a house in Worcestershire.

I think the following three examples, of early Victorian date, were all probably printed for handkerchiefs to be sold at country fairs. They have evidently each been cut off a large piece, and all would need hemming on one side or more.

No. v. measures 11½ inches by 6½ inches, and is printed in red. It represents Westminster Abbey, and doubtless Queen Victoria and the Prince Consort driving away in the carriage with postilions and four. Observe the exaggerated respect of the top-hatted gentlemen around! It is a spelling primer, and its interest lies in its being printed like the old children's battledores, which succeeded the horn-book, and which bore little spelling lessons pasted on wood, and with a handle, in shape like a child's battledore.

No. vi. measures 17 inches by 16 inches. It is well printed in a strong red colour, and represents the fable of the "Old Man, his Son, and his Ass." Five scenes of their varying progress to the fair are all shown in

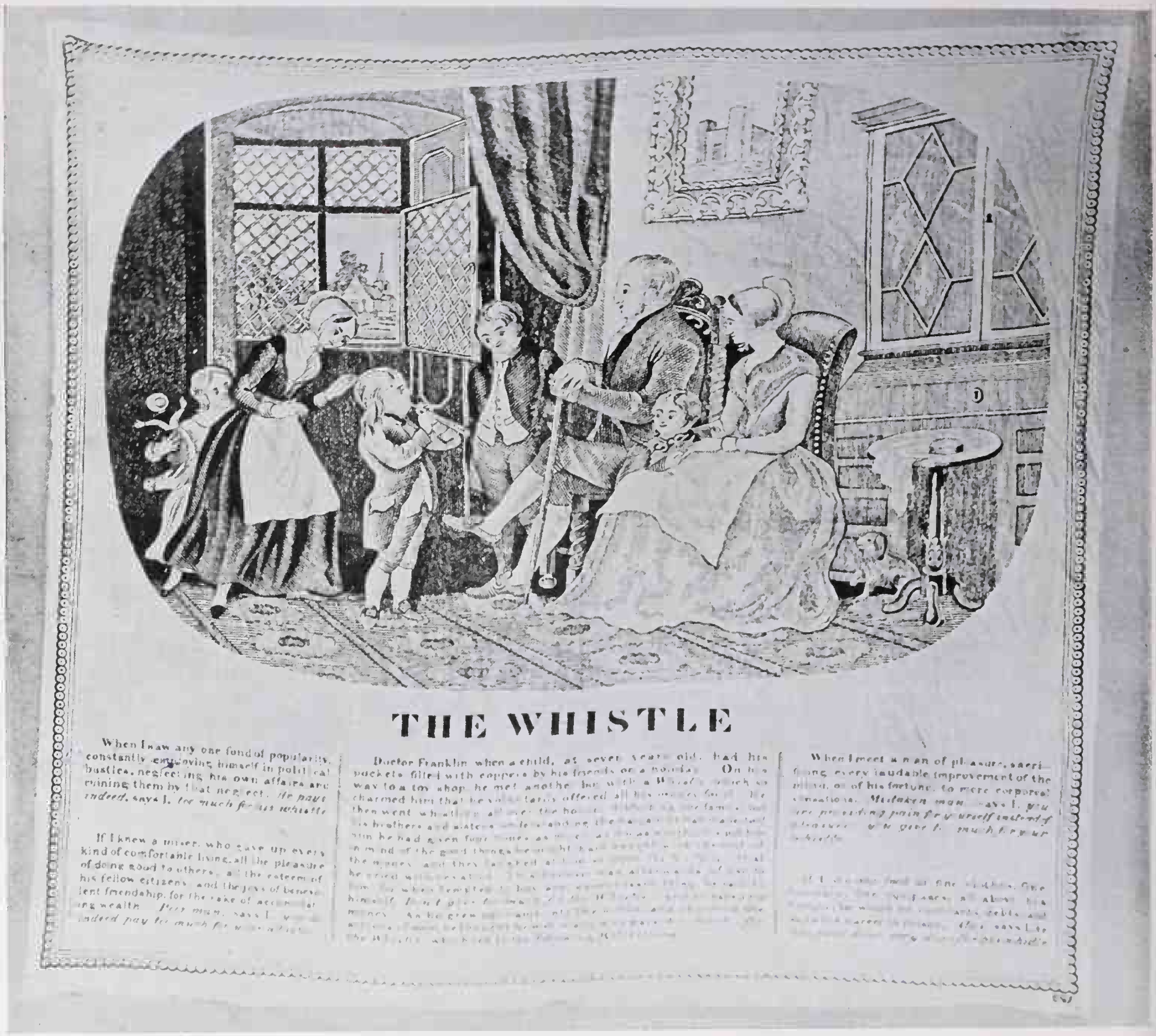

THE OLD MAN HIS SON AND HIS ASS
MORAL
This tale suits men in every station,
Who work a Mill or rule a Nation,
If with the stream for ever swimming
You strive to gain all hearts by trimming
When all your fruitless labour's done
You'll scarcely win the praise of one

No. VI.—HANDKERCHIEF WITH FABLE OF THE OLD MAN, HIS SON, AND HIS ASS PRINTED IN RED

the same handkerchief. He who tries to please all succeeds in pleasing none, and their experiences of leading and riding the donkey, etc., are set forth in the doggerel verse beneath, and are summed up by the moral:—

> "This tale suits men in every station,
> Who work a Mill or rule a Nation.
> If with the stream for ever swimming
> You strive to gain all hearts by trimming,
> When all your fruitless labour's done,
> You'll scarcely win the praise of one."

No. vii. measures 17 inches by 16 inches, and is also printed in red. It represents a family scene in the life of Benjamin Franklin, and it, too, contains the then beloved moral. Also the village church may be seen through the open window, and a grim-looking prison with towers is shown in an elaborate frame. The child had spent all his coppers on buying a trumpery whistle from another boy, with which he makes himself a nuisance at home. His brothers and sisters, "understanding the bargain," as it says, are here telling him that he gave four times too much for his treasure. The child Benjamin lays this wisdom to heart, and applies the maxim of "paying too much for a whistle," all through the rest of his life, to such as he observes "too fond of fine clothes, fine furniture, fine equipages," too fond of pleasure: for them, too, must follow disappointment—they *pay too much*



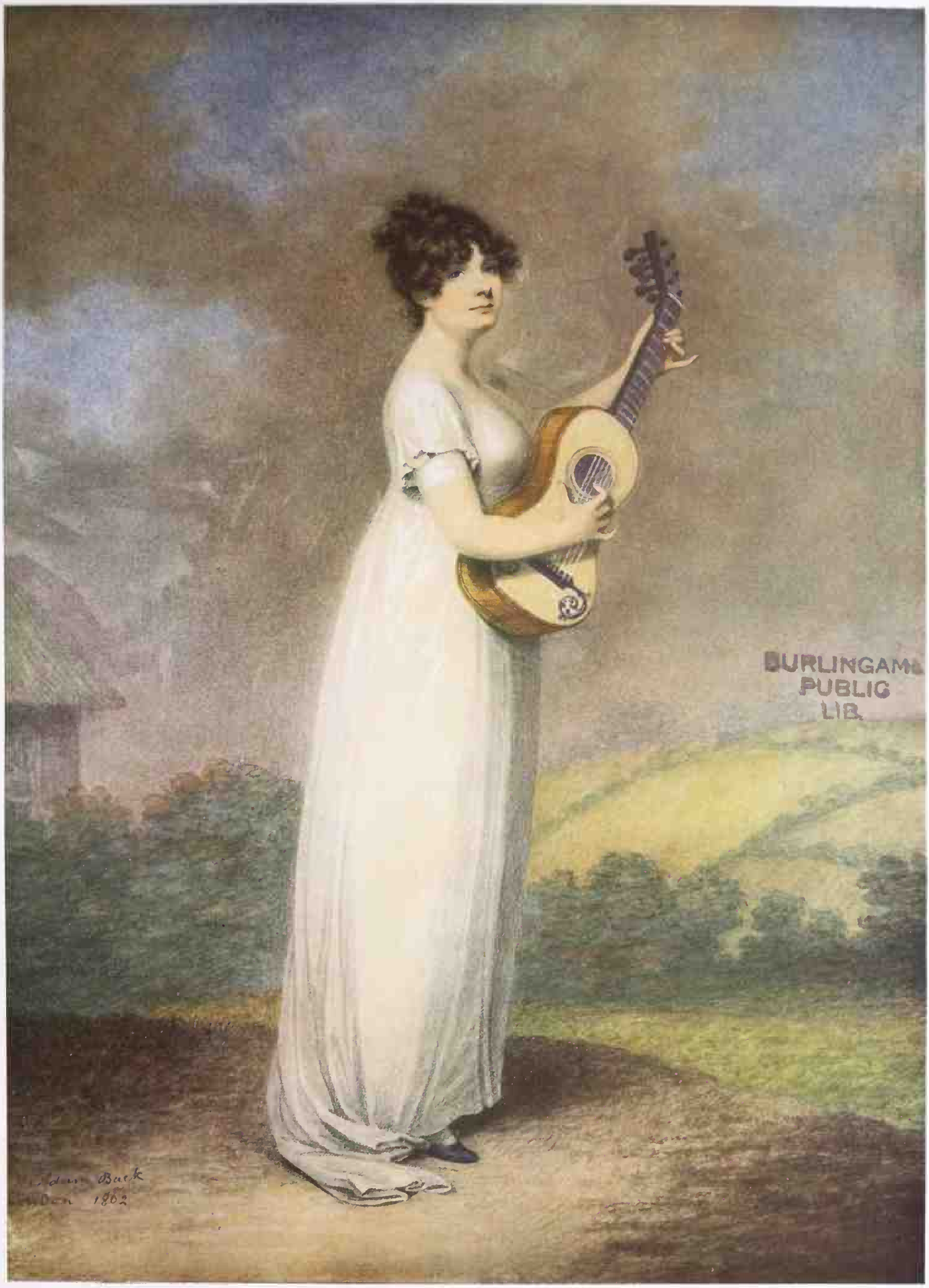
No. VII.—HANDKERCHIEF PRINTED WITH A FAMILY SCENE IN THE LIFE OF BENJAMIN FRANKLIN

for their whistle. As "for him who contracts debts, he ends his career in prison."

As an after-note to this little article it is interesting to mention that when cottons and muslins, printed in England, were first introduced, it sometimes happened that they were sold with the intention to deceive, but they were detected because the smell was *not the same;* they had not the smell of the East. This difficulty was got over by the use of vitivert, or kus-kus, the rhizome of an Indian grass, *andropogon muricatus.* There is also a well-known sachet, still sold, called *mousseline sachet.* This I have made successfully, according to the prescription found in Piesse's *Art of Perfumery*, 1891, and I know that it bears this scent of the East. It runs:—

Vitivert in powder	- - - -	1 lb.
Santal-wood Orris	- - of each	½ lb.
Black currant leaves (*cassis*)	- -	½ lb.
Benzoin in powder	- - - -	¼ lb.
Otto of thyme	- - - -	5 drops.
Otto of roses	- - - - -	½ drachm.

I made this preparation quite fifteen years ago, and its scent is as powerful as when it was first made.


Adam Buck
1802

BURLINGAME
PUBLIC
LIB.

MRS. MOUNTAIN
BY ADAM BUCK, 1802
In the possession of Mrs. Eliott Wood

CONNOISSEVR

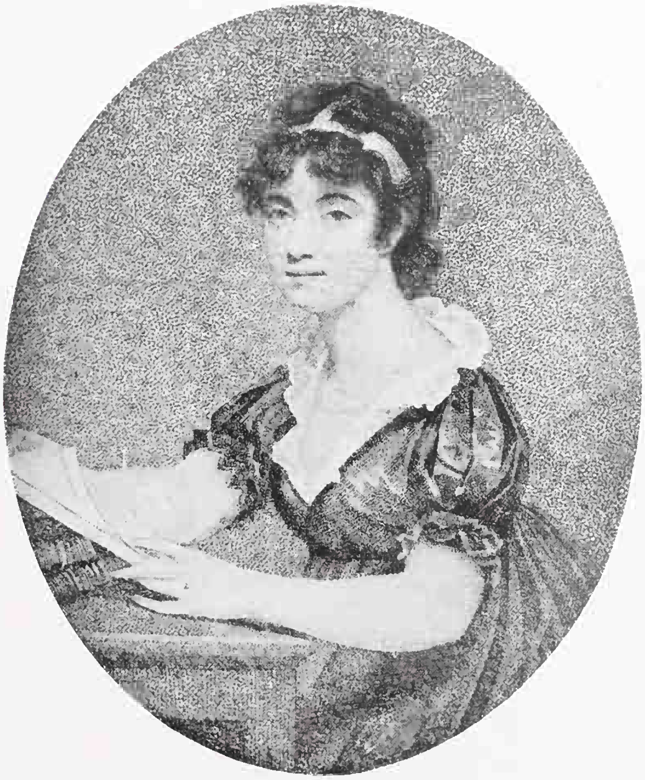
WILL JENKINS

LACE . . . AND NEEDLEWORK

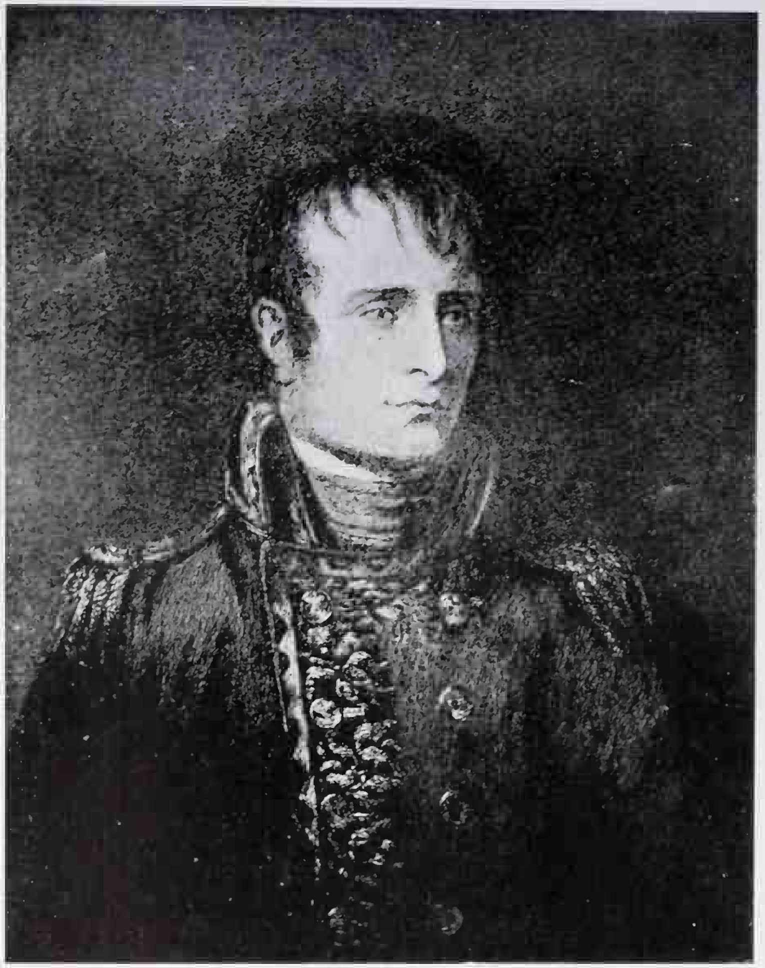
Miss Mary Linwood

By Miss Caroline P. Ingram

In these days, when the love and cultivation of the art of needlework has revived so greatly, it is of interest to know what we can gather of the work and workers of days long gone by; and of all our English artists—for surely they deserve that title—Miss Linwood is amongst the foremost. The few facts here transcribed as a short history of her were collected at a time when one of her large pictures was bought for the Town Museum of Leicester, where it is placed and valued for its artistic merit, and also on account of the local interest attaching to it, as it was in the town of Leicester that Miss Linwood lived and worked. The extracts from the various sources are given in the quaint phraseology of the day, viz., the early part of last century, which rather stately form of expression seems to suit our subject better than the more rapid writing of the present time. The following extract from *The Ladies' Monthly Museum*, dated July, 1800, gives a short account of Miss Linwood's life and work: "This lady, whose talents are the admiration of the age, and who indeed stands unrivalled as an artist in needlework, was born in Warwickshire, but removed in early infancy to Leicester, where she has ever since chiefly resided. Her family, however, is of Northamptonshire, and some of her ancestors were representatives of that county in Parliament."


PORTRAIT OF MISS LINWOOD AFTER SIR WILLIAM BEECHEY

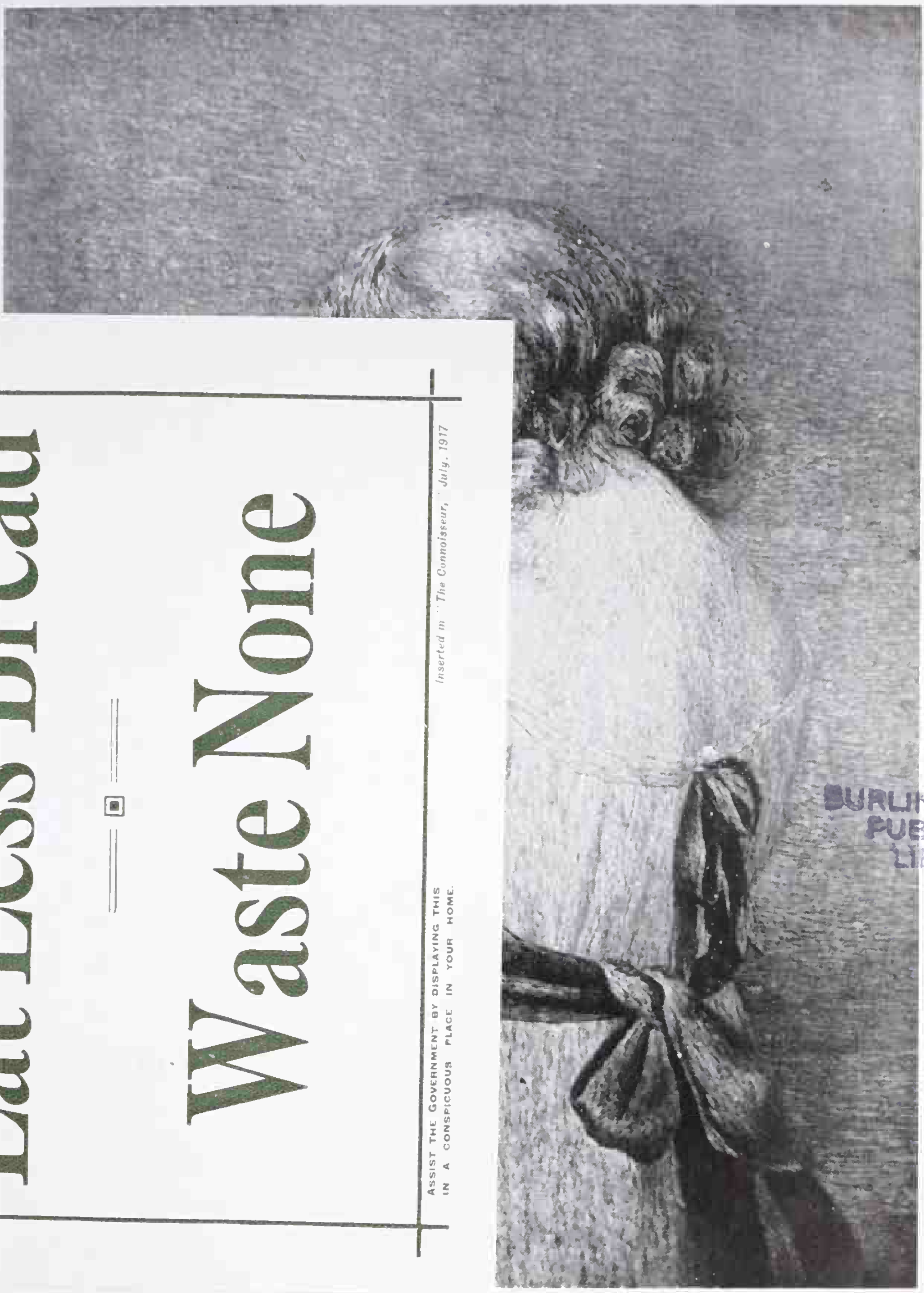
For the following particulars of her progress in the art which she professes we are indebted to one of the most elegant as well as most respectable publications of the day, *The Monthly Mirror*, from which we learn that this lady owes her first idea of an art in which she has so eminently distinguished herself to a very trifling circumstance: "In the year 1782 a friend sent her for inspection a large collection of prints, in various styles of engraving, with no other view than that of affording a casual amusement. Inspecting them with the eye of a genius, Miss Linwood conceived that the force of an engraving might be united with the softness of a mezzotint; but being totally unacquainted with any process in that art, she had no instrument with which she could make the experiment but her needle. With that she endeavoured to realise her first idea by copying such prints as most engaged her attention, with the rovings of pure coloured silk upon white sarsanet. The needle in her hands soon became like the plastic chisel of a Praxiteles upon a block of marble; she touched the groundwork and the figures started into form. Encouraged by the liberal applause bestowed upon these first attempts, she made copies of them upon an enlarged scale; and the Empress of Russia being then considered as the grand patroness of the arts, and her court becoming the repository of every ingenious production



COPY BY MISS LINWOOD OF A PORTRAIT OF NAPOLEON

in Europe, Miss Linwood was persuaded by the then ambassador from the Court of St. Petersburg, to present a specimen of her unrivalled work to the Empress. Not having at that time a thought of making a collection, Miss Linwood consented, and consigned a large picture to St. Petersburg, which, in October, 1783, was presented to her Imperial Majesty by her then favourite general, Lanskoy. She expressed the highest admiration of the performance, and said, 'It was exquisite in that branch of art; unquestionably the first in the world,' and ordered the general to make such a return to Miss Linwood as might be worthy of the work and of herself. But the death of that general frustrated these liberal intentions, no one presuming to mention anything that had reference to him in the presence of Her Majesty. The picture, however, is particularly honoured, and occupies a favoured situation in the emperor's palace." "The first essay made by Miss Linwood to imitate paintings was in 1785, and she so far succeeded that in the following year she addressed to the Society for the Encouragement of Arts, etc., a *St. Peter*, from Guido; a *Head of Lear*, from Sir Joshua Reynolds; and a *Hare*, from the Houghton collection. For these the Society complimented her with a medal, on which is engraved, 'For excellent imitations of pictures in needlework.'" This was the first and, we believe, the only instance of the Society's presenting a medal for this species of work. Encouraged by this flattering distinction, Miss Linwood made great additions to her collection, and in the year 1789 copied the *Salvator Mundi* from the picture of Carlo Dolci, in the Earl of Exeter's possession, for which exquisite production she was offered the prodigious sum of three thousand guineas. The following is an extract from a letter of a great-niece of Miss Linwood, who also kindly supplied the information about the picture *The Nativity*, now belonging to the Leicester Museum: "With regard to the *£3,000* offered for the *Salvator Mundi*, my aunt told me it was in this way. The Marquis of Exeter invited her to Burleigh to copy his picture, and she stayed for some months and worked it. The Marquis told her he could not have the copy sold, to which she replied she never had sold a picture and never would. When he saw the copy he was so delighted with it, he said, 'It shall not go away from Burleigh; I will give you *£3,000* for it,' to which she replied that he was tempting her to do what he had bound her not to do, and to make sure of this she left it to the Queen."

Another extract from a publication on *Modern Needlework* speaks of the collection of her works in Hanover Square: "Perhaps the most beautiful of the whole collection, a collection consisting of nearly a hundred pieces of all sizes, is the picture of Miss Linwood herself, copied from a painting by Russell, taken in about her nineteenth year. She must have been a beautiful creature, and as to this copy being done by a needle and worsted, nobody would suppose such a thing." It is a perfect painting. In the catalogue which accompanies these works she refers to her own



Eat Less Bread

Waste None

Inserted in "The Connoisseur," July, 1917

ASSIST THE GOVERNMENT BY DISPLAYING THIS IN A CONSPICUOUS PLACE IN YOUR HOME.

BURLINGAME PUBLIC LIB.

COPY BY MISS LINWOOD OF A CHILD MOURNING THE DEATH OF HER BIRD   ATTRIBUTED TO SIR JOSHUA REYNOLDS

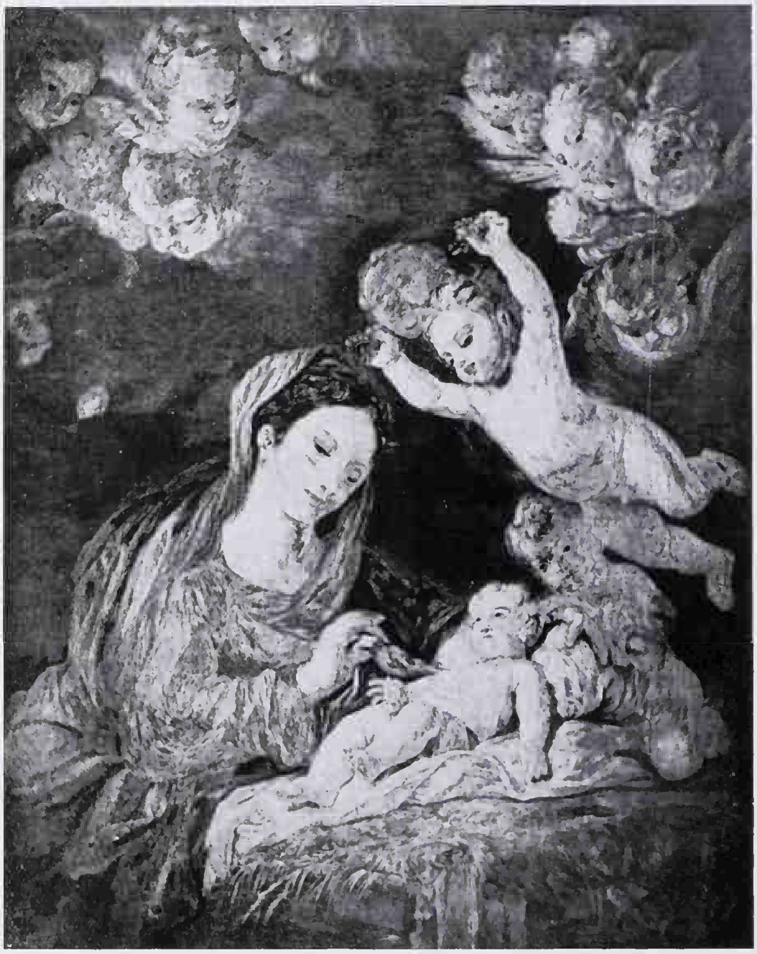
portrait with the somewhat touching expression from Shakespeare, "Have I lived thus long?"

"This lady is now in her eighty-fifth year. Her life has been devoted to the pursuit of which she has given so many beautiful testimonies. She had wrought two or three pieces before she reached her twentieth year, and her last piece, *The Judgment of Cain*, which occupied her ten years, was finished in her seventy-fifth year, since when the failure of her eyesight has put an end to her labours. The pieces are not worked on canvas, nor, we are told, on linen, but on some peculiar fabric made purposely for her. Her worsteds have all been dyed under her own superintendence, and it is said the only relief she has ever had in the manual labour was in having an assistant to thread her needles. Some of the pieces after Gainsborough are admirable; but perhaps Miss Linwood will consider her greatest triumph to be in her copy of Carlo Dolci's *Salvator Mundi*."

After Miss Linwood's death, *The Nativity* came into the possession of her nephew, Mr. Linwood, of Birchfield, who left it to his son, the Rev. W. Linwood. It was afterwards given to Miss Cross, a friend of the family, from whom it was purchased for the Leicester Museum, and presented on the 11th March, 1891.

Miss Linwood lived in a house in Belgrave Gate, where she worked her pictures. Her father and mother are both buried in St. Margaret's Church; their tombstone is in the south aisle, and Miss Linwood had her own name put on it, just below her parents', in her own lifetime, and as she could not tell in what year she would die, she had engraved under it, "Died in the nineteenth century." However, after her death a tombstone was put up to her memory, and is still to be seen in the south aisle of St. Margaret's Church, Leicester. Below is a copy of the inscription:—

Sacred to the Memory
of
Mary Linwood,
whose gentle art has shed a lustre on
her age, her country, and her sex,
and
whose works are a splendid monument
of art and perseverance.
In calm and grateful resignation
she closed a life of unwearied activity
and benevolence on the 11 day of March,
A.D. MDCCCXLV,
In the ninetieth year of her age.



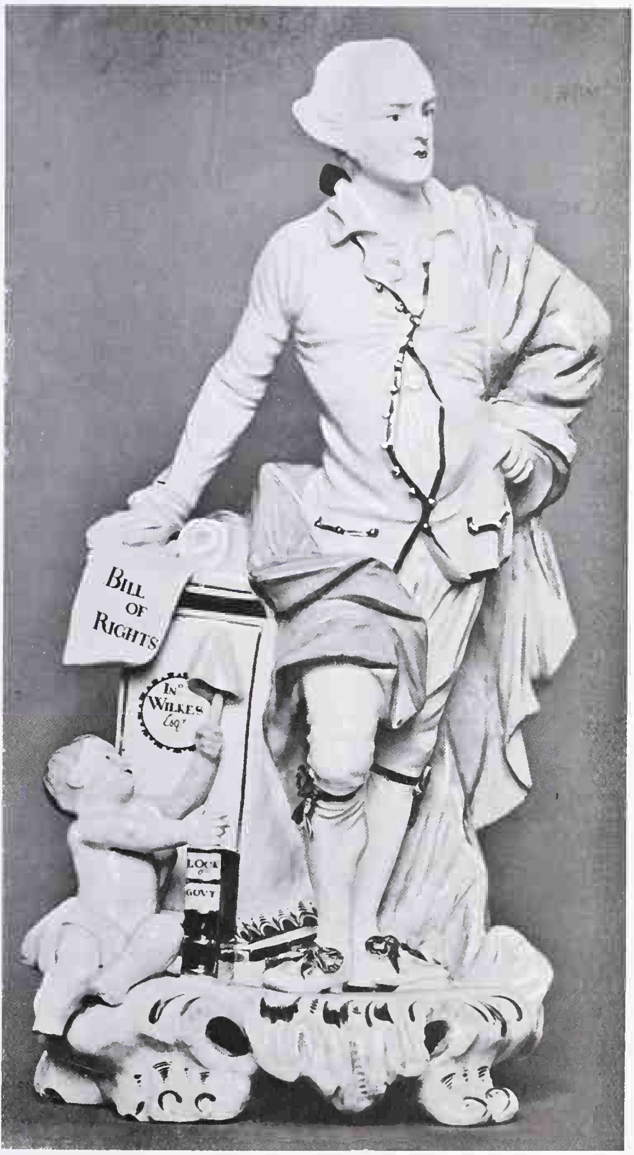
COPY BY MISS LINWOOD OF CARLO MARATTI'S PAINTING OF "THE NATIVITY," NOW IN THE TOWN MUSEUM, LEICESTER

Old China
JAS ALLAN DUNCAN

Wilkes and Liberty

By G. Woolliscroft Rhead

THE great fight for the people's liberties, continued intermittently throughout the whole of the latter half of the eighteenth century and later, really commences with the proclamation of the Treaty of Paris in 1763, although for some time previously there had been a growing opposition to the administration of Lord Bute and to other Scotch favourites, who were believed to have had an undue influence with the Crown.*



CHELSEA STATUETTE OF WILKES SCHREIBER COLLECTION

A broadside issued on March 22nd of the same year (peace had been concluded on the 10th of February), entitled "The Proclamation of Proclamations, or the most glorious and memorable Peace that ever was proclaimed in this or any other metropolis throughout the world," figures a king-at-arms in grotesque wig, with decrescent moons on his tabard, riding a horse with asses' ears and clawed hoofs. Overhead flies a long-nosed Fame with satanic wings, forked tail, and wearing a pair of stays,† one leg of wood, and the other placed in a huge jack-boot, in allusion to the Earl of Bute. A fat Scotchman cries, "By the Laird, this is a brae sight! I sal be a Commissioner of Exceese in Time." An Englishman rejoins, "This Rascally Scotchman is going to pick the Nation's Pockets with his infamous Excise Scheme," ‡ etc., etc.

The king's speech to Parliament commended the Peace, and averred that the King of Prussia, England's ally, approved the treaty, which, as a matter of fact, left that king in the lurch. Wilkes, who had been elected M.P. for Aylesbury in 1757, in No. 45 of his journal, *The North Briton*, published Saturday, April 23rd, 1763, stoutly denied this statement as an infamous fallacy, declared that the Government had betrayed Prussia's king, condemned the Treaty of Paris, and made other grave charges. Within a week of this publication a general warrant was issued by Lord Halifax, and Wilkes was seized by the king's messengers and committed to the Tower.

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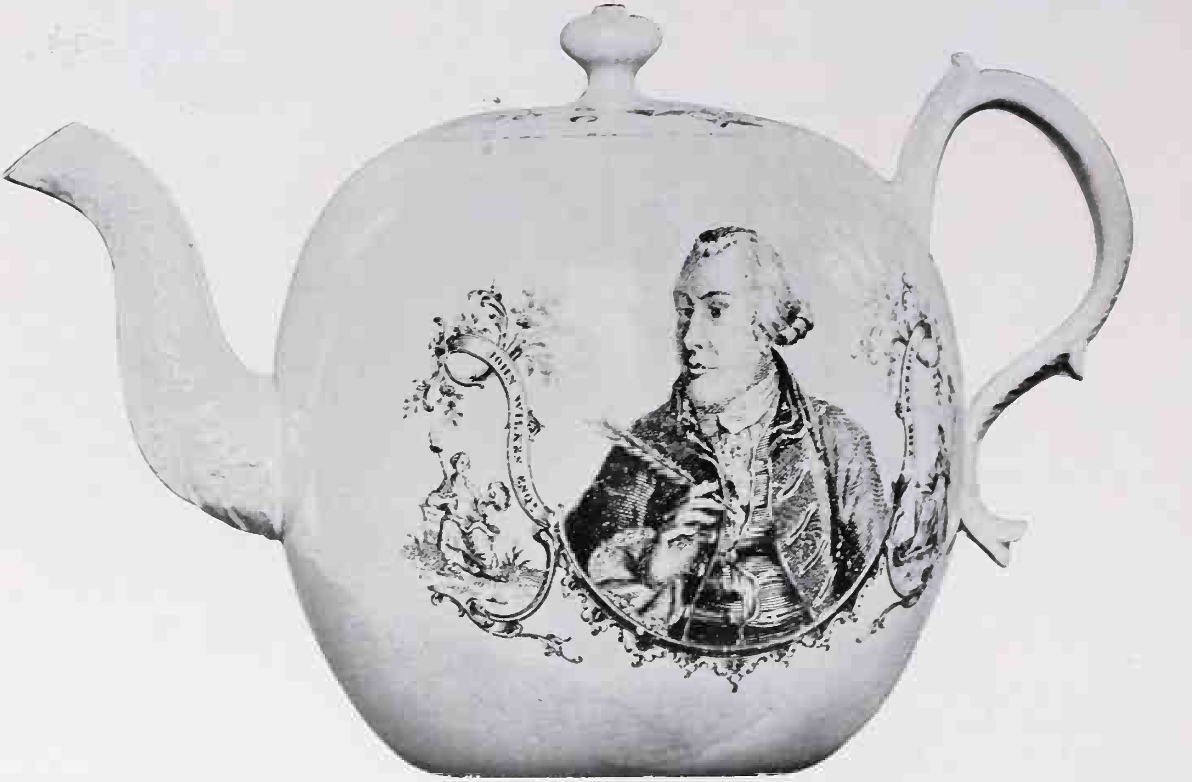
* Bute resigned the office of Prime Minister on April 8th of that year.

† An allusion to the Princess of Wales.

‡ The so-called Cyder Act, which became law in March, 1763, said to be unfair because the Scotch neither drank nor made cyder.

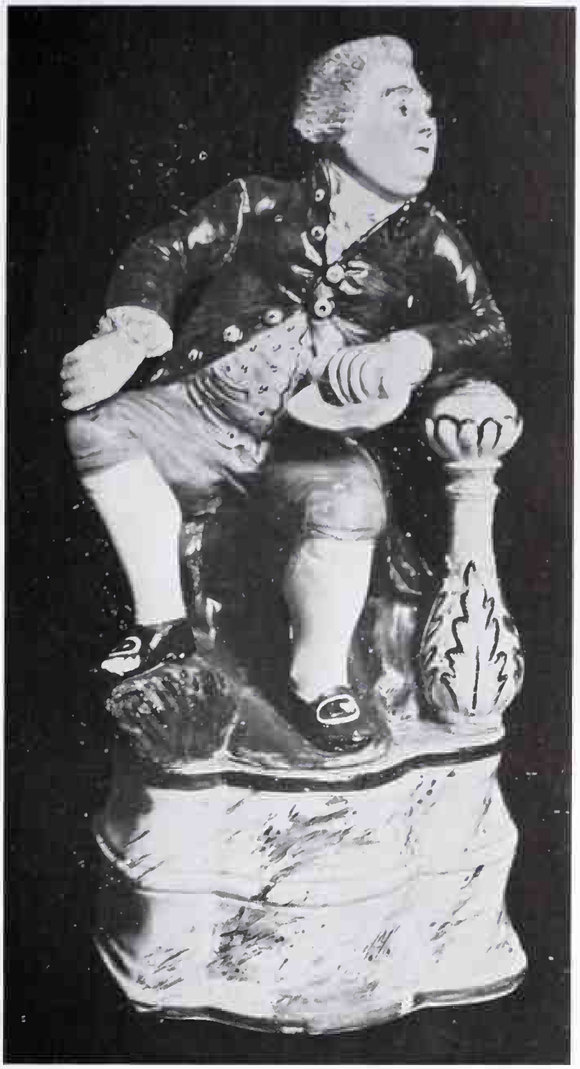


LIVERPOOL TEAPOT, WITH PORTRAIT OF WILKES SCHREIBER COLLECTION

The famous quarrel between Wilkes and Hogarth had occurred somewhat earlier. The latter, though he was supposed to have long enjoyed the favour of Lord Bute, had up to this period avoided politics. Upon the fact of his intention of issuing a print, having for its object the satirising of the opponents of the Ministry becoming known, Wilkes and his friends threatened reprisals in the event of its appearance. Hogarth, however, was a born fighter, and the famous *Times* print duly saw the light on September 7th, 1762. In this elaborate composition the "World" public-house is seen to be on fire; the fire-engine of the "Union Offices," directed by Bute and others, is engaged in extinguishing the flames. From the windows of the "Temple" coffee-house Wilkes and Churchill in the attic, and Lord Temple in the lower story, are assailing the firemen with hoses or squirts. Pitt appears on tall stilts, fanning the flames with a pair of bellows. A millstone hung round his neck, inscribed "£3000," refers to his acceptance of an annual pension to that amount.

The many allusions of this remarkable print are too various to be entered into here: it is sufficient to say that Wilkes kept his word as to reprisals. A violent attack on Hogarth's personal character, as well as upon his powers as an artist, appeared in No. 17 of *The North Briton*. Hogarth was deeply wounded, and was, moreover, in failing health. On May 6th, 1763, however, he issued his etched portrait of Wilkes, seated, holding staff of maintenance, with an inverted pot on its end simulating a cap of liberty, and Nos. 17 and 45 of *The North Briton* on the table.

The satire was the occasion of several rejoinders, principally directed against Hogarth's appointment to the office of Serjeant-Painter to the King, his enemies declaring that he had sold himself to Lord Bute for patronage and a salary. We have, May 6th, 1763, "Tit for Tat, or Wm. Hogarth, Esq., Principal Pannel Painter to His Majesty," an etching of a boy in girl's clothes, seated, wearing fool's cap and bells, painting the portrait of Wilkes, dog Trump lying under the chair, and in the background an indecent suggestion of Mrs. Hogarth in the character of the painter's *Sigismunda*. On the same date a sixpenny print was sold in Leicester Fields of Hogarth with cloven feet seated at a table, a port-crayon in the one hand and his print of Wilkes in the other, an impediment in the form of a bag tied to his right elbow, labelled



BURSLEM STATUETTE PROBABLY BY THE YOUNGER RALPH WOOD WILLETT COLLECTION BRIGHTON MUSEUM

"£300 per ann. for distorting features," a paint-pot on the table containing "colours to blacken fair carachters." In the background is an ape measuring the line of beauty, and an uncomplimentary reference to Mrs. Hogarth in the shape of a one-eyed woman with exposed breast holding a mirror and fan.

The frontispiece to *The Court and City Medley, or Political Shaver*, December 3rd, 1763, illustrates the attempt by the common hangman to burn No. 45 of *The North Briton*, by order of Parliament, and figures Jack Ketch about to apply a burning torch to the faggots, the Sheriff handing to him a volume marked N. B. (*North Briton*). A constable near the principal group has seized a man carrying a saw under his arm, a reference to this incident being given in *The St. James's Chronicle*, December 3rd to 6th, 1763 — "*The North Briton*, we hear, was rescued on Saturday from the hands of the hangman by a journeyman carpenter, of Shoreditch, who has been offered for it, in its present condition of one corner being burnt off, a guinea and a half."

The publication of the remarkable *Essay on Woman*, in 1764, occasioned the prosecution of Wilkes, who failed to appear to receive judgment, and was declared an outlaw. Wilkes thereupon "slipped off to Paris" about Christmas of the same year, was received by D'Holbach and Diderot as a brother-in-arms, made a figure in the salons, and in the following year travelled to Italy, and, on his return journey to Paris, visited Voltaire at Ferney.

Wilkes returned from Paris in 1768. In that year, Parliament having been dissolved (March 11th) and writs issued for a general election, he appeared as candidate for the City, and addressed a submissive letter to the king, imploring his pardon and a reversal of the outlawry he had incurred. The story of the king's stern refusal, the candidature and defeat of Wilkes, and his subsequent fight for Middlesex, is told by Horace Walpole in his *Memoirs of the Reign of King George the Third*, and is, in fact, a matter of history. "The zeal of the populace" (in favour of Wilkes), says Walpole, "heated itself to a pitch of fury. Sir William Proctor's carriage was demolished, the coach-glasses of such as did not huzza for 'Wilkes and Liberty' were broken, and many chariots were spoiled by the mob scratching upon them the magic 45. The Count de Seilern, Austrian Ambassador, was unceremoniously taken out of his carriage and 45 chalked on the sole of his shoe!"

A print was issued in the following September of "The Caricatura, or Battle of the Butts, as it was fought at Brentford on Monday, the 28th of March, 1768, being a copy from Mr. Hogarth's march to Finchley, with a research into the Records of Government established under the ancient Two Kings of Brentford. By E. Whirlpool, Citizen and Haberdasher," etc.

The Gentleman's Magazine describes the riot which took place after the election of Wilkes. The populace, on their return to the city, grew outrageous, smashed the windows of Lord Bute's house, broke every window of the Mansion House to the cry of "Wilkes and Liberty," and all who refused to echo it were knocked down.

The seizure and imprisonment of Wilkes only increased his popularity. The Forty-Five Society met on Wednesdays at the Forty-Five Tavern in Gray's

BURLINGAME
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Inn Passage, Bedford Row, where they sat down to a fine salmon of forty-five pounds, dressed and served up in the present taste.* Forty-five gentlemen met and drank forty-five toasts on Wilkes's birthday, October 28th, 1768.†

Hogarth's print of Wilkes remained equally popular with the opposing party. Horace Walpole writes, February 27th, 1770, to his friend Mann, recording an appearance at a masquerade: "Instead of Fairfaxes and Cromwells we have had a crowd of Henry the Eighths, Wolseys, Van Dycks, and harlequins; and because Wilkes was not mask enough, we had a man dressed like him, with a visor, in imitation of his squint, and a cap of liberty on a pole."

The potter's comments echoed the general popularity of the subject. We have a Leeds mug referring to one of his four different candidatures for Middlesex, inscribed—

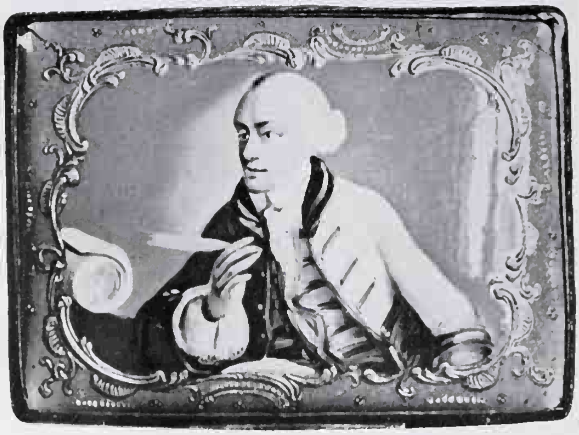
"Let not Liberty be sold
For silver or gold.
Your votes freely give
To the brave and the bold."

On another earthenware mug of the same period, and from the same pottery—"Wilkes for ever."

We have also a Bristol Delft plate painted in blue with portrait of Wilkes; likewise the Delft bowl of the Schreiber collection, with the favourite inscription, "Wilkes for ever."

We have a Liverpool teapot printed with figure of Britannia seated, and portrait inscribed "Bill of Rights." Also the teapot illustrated, showing portrait of Wilkes, pen in hand, flanked by figures of Liberty and Britannia, and inscribed "John Wilkes, Esq.," and "The Patriot," the engraving obviously derived from the same source as the Battersea enamel snuff-box, also illustrated.

A porcelain punch-bowl of Chinese workmanship gives medallions forming a satirical coat of arms. On the one, a bust of Wilkes, with Sergeant Glynn and Lord Temple, the motto, "Always ready in a good cause." On the other, a bust of Lord Mansfield, with Lord Bute and the Devil for supporters; the motto, "Justice sans pitie." This is a copy of a broadside issued June 18th, 1768, the date of the writ of error granted to Wilkes in his cause against the Earl of Halifax. The letterpress of this effusion is an address to the Gentlemen, Clergy, and Freeholders of the County of Middlesex, dated from the King's-Bench Prison, and signed John Wilkes, denouncing the persons who had assailed the writer, referring to Sergeant Glynn, and to the General Warrant under which Wilkes had been originally apprehended, and also to the seizure of his papers and to his outlawry.



BATTERSEA ENAMEL SNUFF-BOX, WITH PORTRAIT OF WILKES SCHREIBER COLLECTION

The *Public Advertiser* of October 15th of the same year states that "on Wednesday last the arms of Mr. Wilkes and Mr. Sergeant Glynn, impaled together, painted on a piece of mahogany by one of the most ingenious Herald-Painters in London, was fixed up and hung under the Sign of the Phœnix at Isleworth in Middlesex."

The signification of the portrait of Lord Mansfield as introduced in the previously mentioned coat of arms is found in a broadside which had been issued on the 10th of May, entitled *Pandimonium: an Interlude in Hell.* Here we have the entrance to hell, with Moloch, a black fiend, holding a pitchfork and supporting an oval containing three portraits—those of Lord Mansfield, the alleged persecutor of Wilkes; Viscount Barington, who wrote a commendatory letter on the soldiers employed against the rioters in

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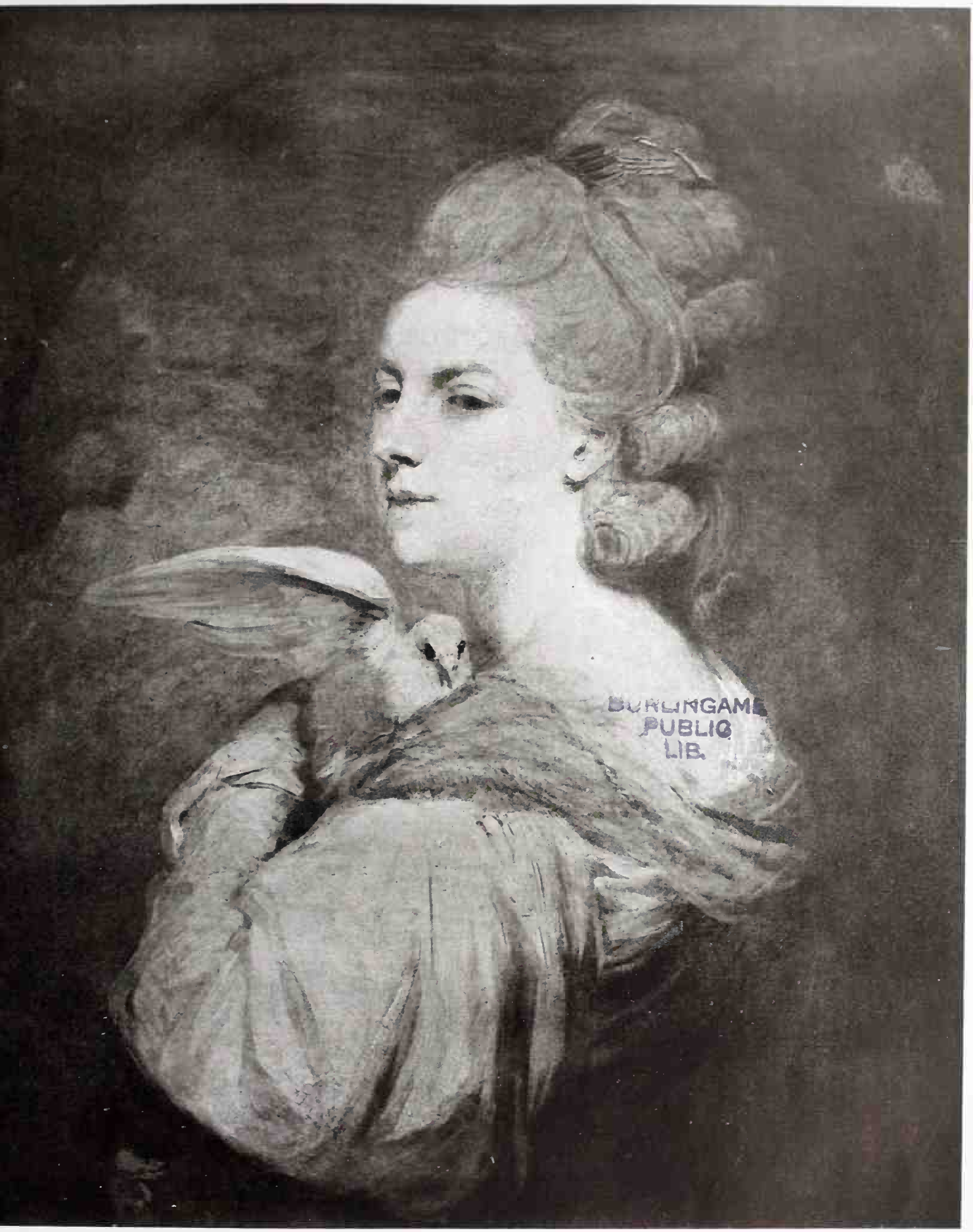
* *Public Advertiser*, March 29th, 1769.

† *The Oxford Magazine*, 1768, p. 163.



BURLINGAME
PUBLIC
LIB.

NESBITT WITH A DOVE
IR JOSHUA REYNOLDS
e Wallace Collection

[Photo Mansell

t. George's Fields: and Thomas Harley, Lord Mayor f London, who had taken a prominent part in the ppression of the riots. In the print, Lucifer, crowned nd goat-legged, and Beelzebub with horns, are onversing with Moloch.

The very interesting Chelsea statuette shows Wilkes anding by a pedestal, holding a scroll inscribed Magna Charta" and "Bill of Rights," a cupid at ne foot, holding cap of liberty, with a book marked Lock on Govt." It is an excellently modelled gure in white, rose colour, and gold.

The Burslem statuette, coloured in enamel, is an lmirable piece of characterisation. Wilkes, who ad by this time acquired aldermanic proportions,* shown seated on the rock of the people's liberties, scroll in his left hand inscribed "The Rights of the eople."

The various pieces extant referring to Sir Francis urdett commemorate his action in connection with ne committal of John Gale Jones to prison in 1810. he letter written by Sir Francis was deemed a breach privilege, and a warrant was issued for his committal the Tower. His refusal to surrender and the rricading of his house occasioned a riot, which was tended with fatal consequences.

A tour on the Continent during the period of the rench Revolution had imbued Sir Francis with lvanced ideas, which were further fostered by his ssociation with John Horn Tooke. In 1819 he was rosecuted for his condemnation of the proceedings the magistrate and yeomanry at the Peterloo riots, nd was sentenced to three months' imprisonment and a fine of £1,000. He had married early, in 1793, the youngest daughter of Thomas Coutts, the banker.

A Staffordshire statuette in coloured earthenware of Sir Francis on horseback, and various pieces of useful wares with engraved portraits, commemorate the events of 1810.

Transfer-printed and lustred jugs, mugs, and other articles, hailing from Lane End, perpetuate the name and transitory fame of "Orator" Hunt, who came of a Wiltshire family, and first obtained notoriety in connection with the challenging of his commanding officer, Lord Bruce, to a duel, for which he was indicted at King's Bench, fined £100, and imprisoned for six weeks. Hunt, in 1819, published a pamphlet called *The Green Bag Plot*, charging Burdett with shirking the battle of Reform, and the Government with fomenting disturbances in Derbyshire. The pieces in question —examples of which appear in the Willett and other collections—bear a printed portrait of Hunt, inscribed "Hunt and Liberty," within a border labelled "Universal Suffrage," "Magna Charta," "Habeas Corpus," etc.

A lustred mug, apparently of the same manufacture, recalls the massacre of Peterloo, August 16th, 1819, and shows a printed subject of a dragoon riding over a woman, who is grasping a flag inscribed "Liberty or Death," and on scrolls "No Corn Laws" and "Hunt and Liberty."

Hunt was arrested for the part he had taken in these riots, committed for trial, and sentenced to two years' imprisonment on May 15th, 1820. On his release from Ilchester Gaol in 1822 there were "carefully organised rejoicings," and a presentation to him of plate.

Hunt was returned for Preston in December, 1830. He made a public entry into London, and took his seat in Parliament February 3rd, 1831. He presented the earliest petition in favour of women's rights, lost his seat in 1833, and retired from public life.

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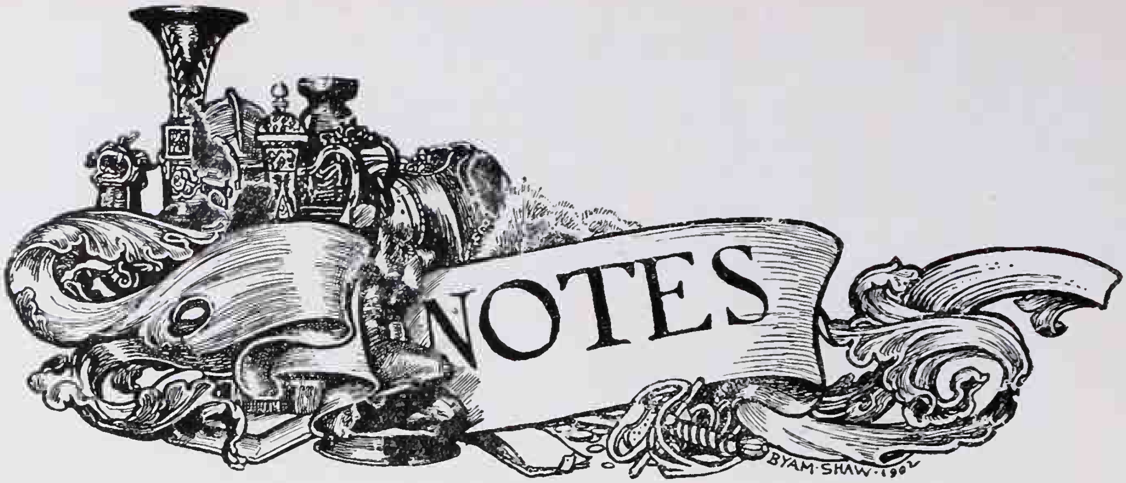
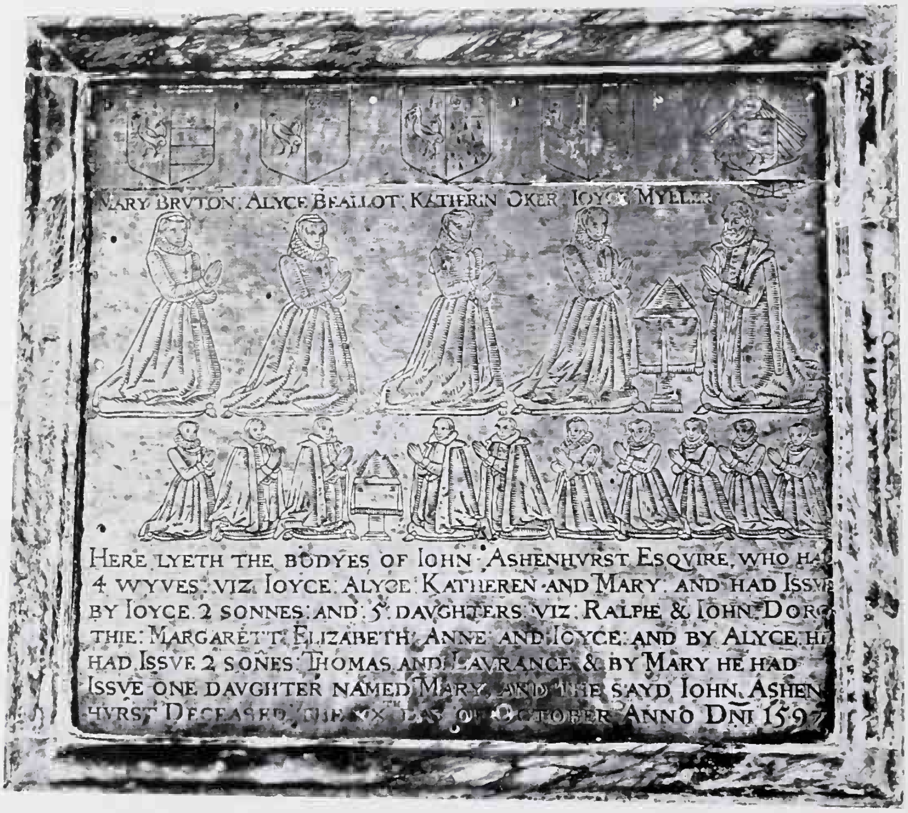
[*] He was chosen Alderman of Farringdon Ward Without nuary 27th, 1769, and sworn April 24th, 1770; elected Sheriff 1771, and became Lord Mayor in 1774, discharging his fice with such dignity and tact that the king confessed that had never known so well bred a Lord Mayor.


BYAM·SHAW·1902

NOTES

The Ashenhurst Brass

ONE of the features of St. Edward's Parish Church, at Leek, Staffordshire, is the fine brass to John Ashenhurst (died 1597) and his four wives. It is a late but interesting example of the type generally known as "Flemish brasses," in which the figures are undetached from the background. Genealogically, this memorial is interesting as recording the maiden names of the wives, and the issue of the marriages. As the inscription is sufficiently clear to be read from the reproduction with the aid of a glass, there is no need to repeat it here.

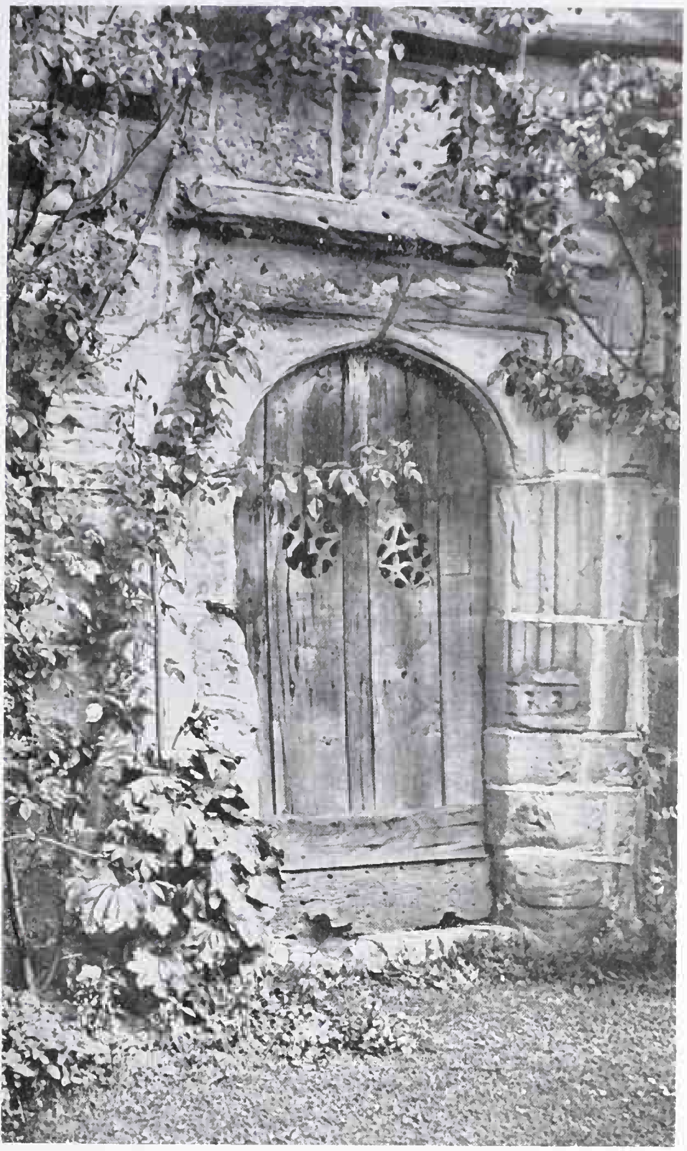

MARY BRVTON: ALYCE BEALLOT: KATHERIN OKER: IOYCE MYELER
HERE LYETH THE BODYES OF IOHN ASHENHVRST ESQVIRE, WHO HA
4 WYVES: VIZ IOYCE ALYCE KATHEREN AND MARY: AND HAD ISSVE
BY IOYCE 2 SONNES: AND 5 DAVGHTERS VIZ: RALPHE & IOHN: DORO
THIE: MARGARETT: ELIZABETH: ANNE: AND IOYCE: AND BY ALYCE HE
HAD ISSVE 2 SONES: THOMAS AND LAVRANCE & BY MARY HE HAD
ISSVE ONE DAVGHTER NAMED MARY, AND THE SAYD IOHN ASHEN
HVRST DECEASED THE XX DAY OF OCTOBER ANNO DNI 1597

THE ASHENHURST BRASS

Old Doorway in Norbury Churchyard

THE highly picturesque doorway in Norbury Churchyard, Derbyshire, which we show in the accompanying illustration, is said locally to be the oldest in the country. This threadbare legend, as so frequently is the case, has arisen in all probability from the fact that the friable nature of the stone with which it is built has become weathered to such an extent that the relic has become more decayed than many earlier antiquities formed of harder material. The doorway itself is of a very familiar type which we associate with the reigns of the two first Tudor monarchs, Henry VII. and Henry VIII. But the most interesting and valuable detail about it lies in the wooden door itself, which, though dilapidated and weather-worn, fulfils its original functions to this day. Perforated doors of this type are becoming increasingly scarce in our own country, where they do not seem to have been so generally adopted as on the Continent. The door in question is constructed after the usual mediæval method of upright timbers, with a transverse skirting, which latter seems to have been added to or heightened at some period. The perforated "squints," or peep-holes, are fashioned into wheels of late Gothic tracery, quite in accordance with the period of the stonework. A curiosity may be noticed in connection with these beautiful pieces of detail. The geometrical tracery with which they are filled is slightly canted, or inclined towards the left, and not disposed regularly, with the points placed correctly in perpendicular or horizontal directions. There is no reason to suppose that this delightful lack of accuracy was intentional, but rather that it arose from the well-known casual methods of the mediæval craftsman, a propensity which, once a decorative design was decided upon, caused him to place it in the desired position, quite irrespective of any desire to work upon set or inflexible lines. The same peculiarity may often be observed in furniture of the period. Altogether the Norbury door (and doorway) may be regarded as a gem of its class. Long may it remain undisturbed by the hand of the vandal.

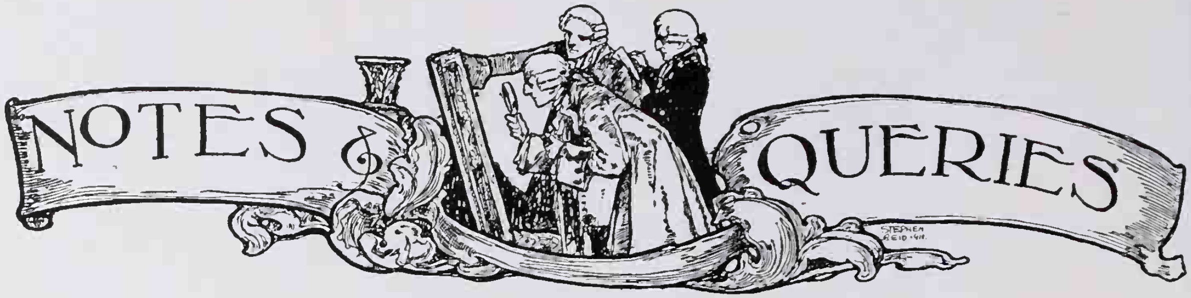
F. R.


OLD DOORWAY IN NORBURY CHURCHYARD, DERBYSHIRE

Stolen Art Treasures

Dear Sir,—With the coming of peace we shall be faced with the prospect of impoverished German officers and soldiers trying to sell valuable antiques that they have stolen from France, Belgium, and Russia. Manifestly there will be no money in their own country to purchase these, and the result might well be that these ill-gotten gains may be placed on the markets of our own and other countries, especially the United States. I would, therefore, like to suggest that, now that America has joined us, and practically the whole civilised world is ranged against military barbarism, the time has come to consider whether some measures cannot be taken at least to prevent the criminal from benefiting.

I suggest, therefore, that perhaps it might be possible to bring into being some international body that would, through its representatives in each country, keep a check on the sales of suspected Flemish, French, and Russian works of art, and, if necessary, trace or verify their origins. I am firmly convinced that under present circumstances the formation of such an organisation is practicable, that its working in the future would also be practicable, and that, with efficient representatives, the sale through neutral countries of these stolen objects could be rendered an extremely difficult and generally impossible operation.—Yours faithfully, Veritas.



NOTES & QUERIES

[*The Editor invites the assistance of readers of* THE CONNOISSEUR *who may be able to impart the information required by Correspondents.*]

PAINTING, BY JAKOB GRIMMER.

DEAR SIR,—I should be glad to know if any of your readers could assist me in ascertaining the identity of the buildings in the picture of which I send you a photograph. It is a fine example, by Jakob Grimmer, who was born at Antwerp in 1510, and died there in 1560. He was well known for his landscapes, which were usually embellished with buildings or ruins, in the painting of which he excelled. The photo gives very little idea of the rich colour of the original. It appears probable that it is a view of some Belgian city hall, which may have been altered by a later generation.

Yours truly, G. LEON.

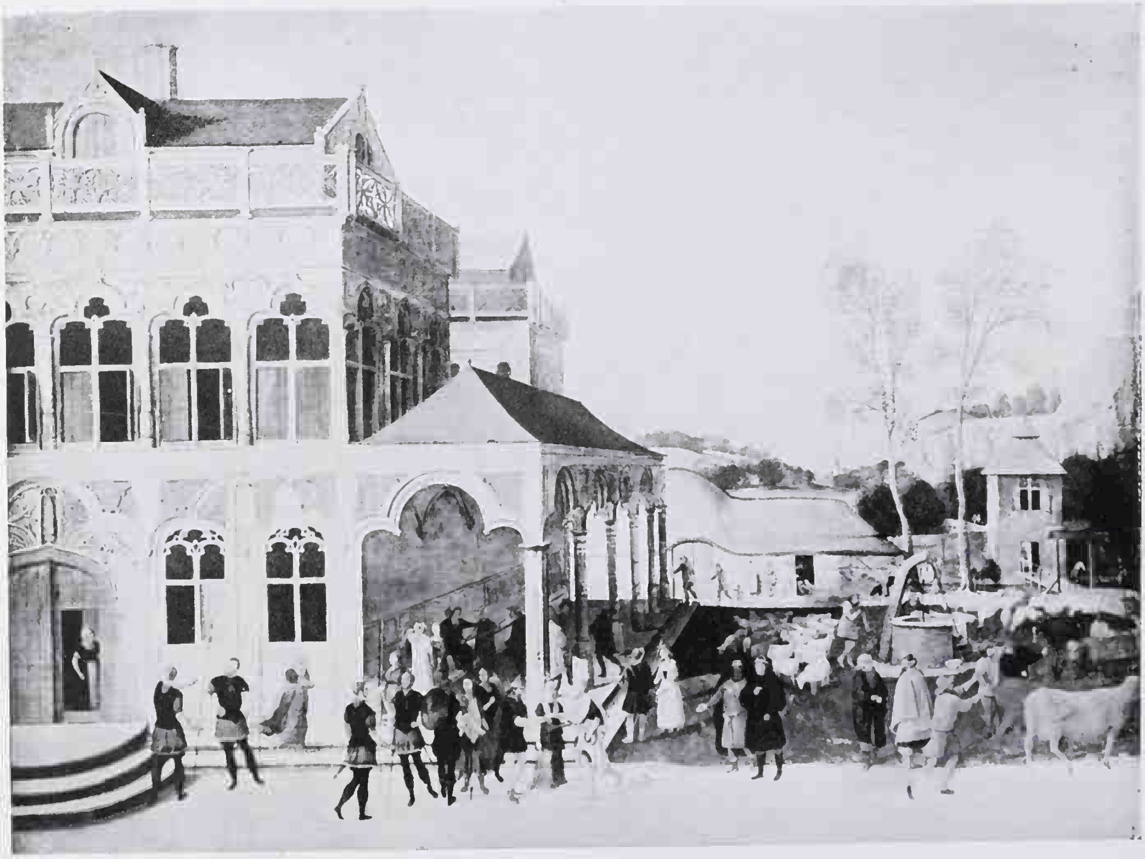
UNIDENTIFIED PAINTING (NO. 240).

DEAR SIR,—I should be glad if you could give me any information respecting the picture, a photo of which I enclose. It is attributed to Sir Joshua Reynolds. The size is about 9 ft. by 6 ft. 6 in. (this is the canvas), and the frame, a heavy one, makes the outside measurements about 10 ft. 6 in. by 7 ft. A glass swing-door is fitted into the frame, and this has caused a slight reflection to be shown in the photo, as there was difficulty in getting the door open.

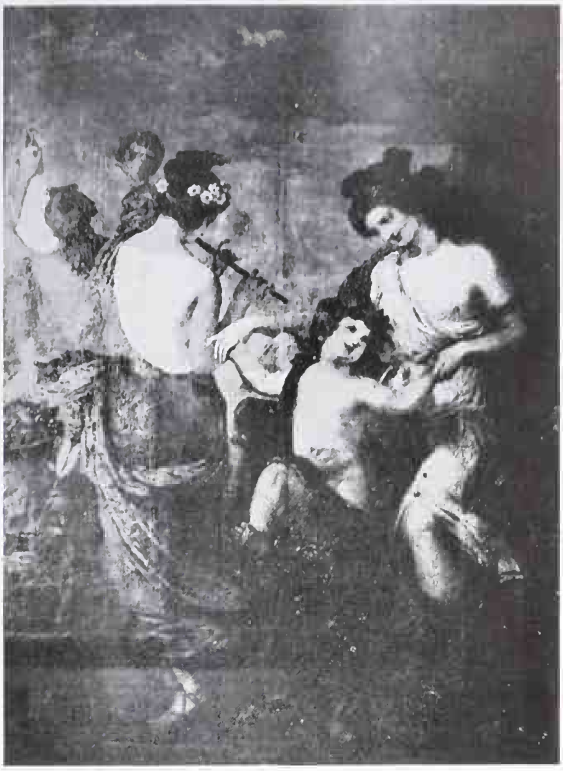
Yours faithfully, G. J. SHAW.

WROUGHT-IRON CHARGER.

DEAR SIR,—I am sending you a photograph of a



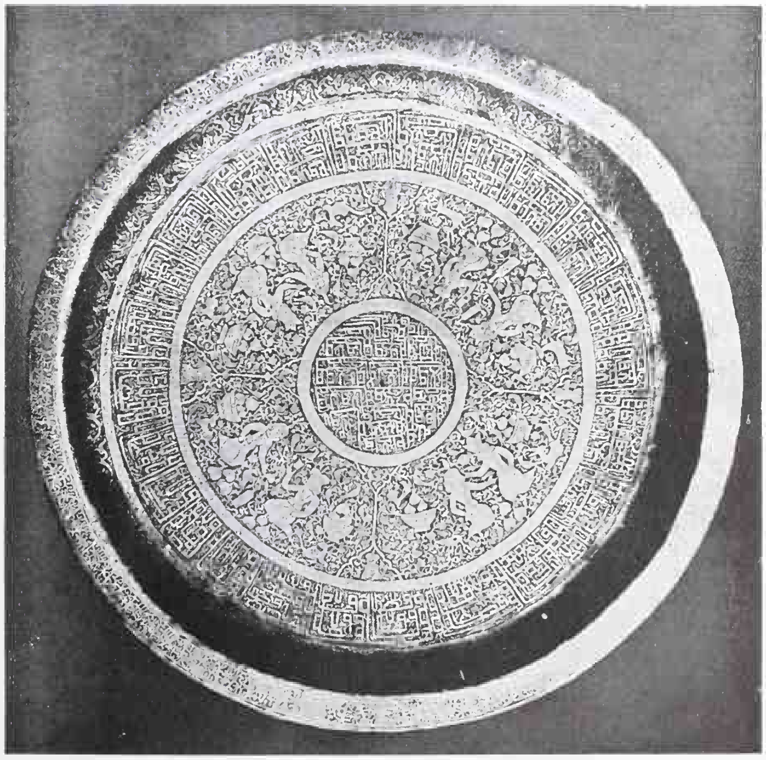
PAINTING BY JAKOB GRIMMER



(240) UNIDENTIFIED PAINTING

charger, the property of Colonel Andrew Haggard, D.S.O., Victoria, B.C. Perhaps some of your many readers may be able to read "Kufic," and throw some light upon the date and character of this very ancient piece of art work. Colonel Haggard bought this charger many years ago from a famous Oriental Jewish collector in Cairo, who placed great value upon it, and assured him that the writing is "Kufic," which is the ancient form of "Arabic" in which the Koran was first written, which would indicate that it must be upwards of thirteen hundred years old. The charger is about 22 in. in diameter, of wrought iron; the figures are iron in relief; the three inner circles are of silver or platinum scroll work, beaten in after the fashion of cloisonné work; the outside rim of beaten-in gold or platinum. The figures of a king and queen drinking are of the most ancient Oriental type. Owing to the religious objection of Mahomedans to pictures or statuary, it appears evident that it is pre-Koranic. This charger became the property of Colonel Haggard owing to a fearful outbreak of cholera at Cairo, when everyone fled from the city that could get away, the Jewish collector being among the first to leave, and sacrificing everything to escape the plague, which killed thousands of people every month.

Yours very truly,
H. P. Heming
(Victoria, B.C.).



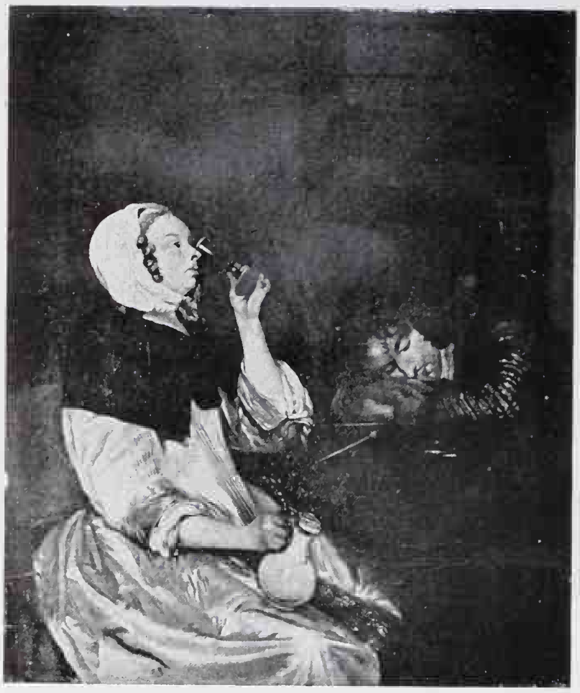
WROUGHT-IRON CHARGER

Unidentified Paintings (Nos. 241 & 242).

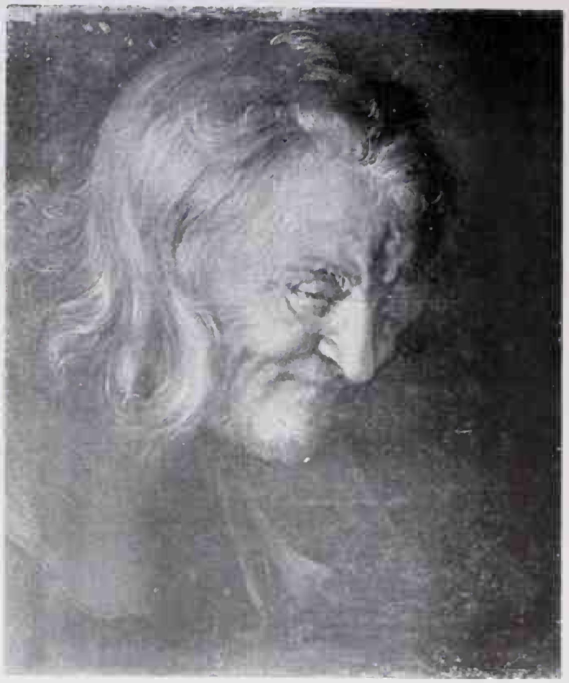
Dear Sir,—I am sending you photos of two pictures which I purchased from the same estate as the unidentified painting (237) in the April issue of this year, for reproduction in Notes and Queries. The old man's head is painted on canvas, 16 in. by 15 in., and marked on the bottom right-hand half

ÆTATIS ———
96

There has been a signature, which I cannot make out. The great feature of this picture is the remarkable painting of the hair. The other painting is on an oak panel, and has a great likeness to Metsu's work. I would be



(241) UNIDENTIFIED PAINTING



(242) UNIDENTIFIED PORTRAIT

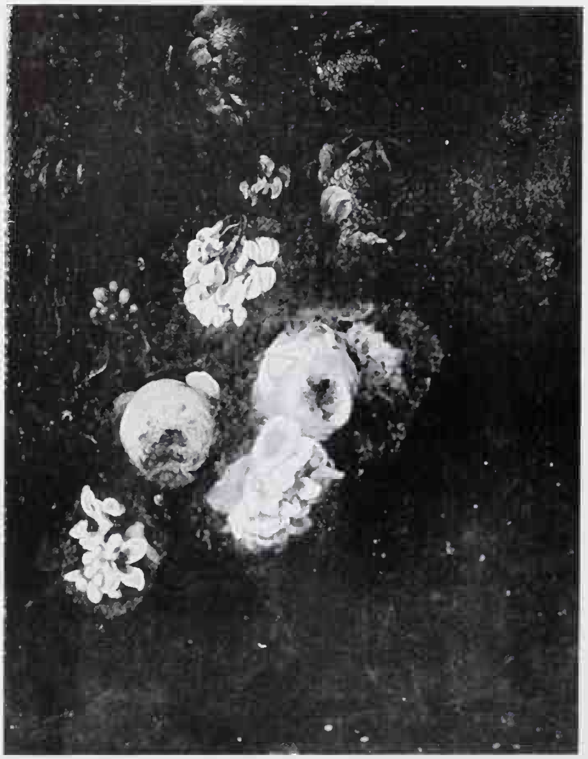
extremely grateful for any information regarding the two pictures and identification of the artists.

Yours truly,
JOHN BROWN.

FLOWER PIECE, BY J. HOLLAND.

DEAR SIR,—I recently purchased, at a private sale, an oil-painting signed "John Holland, Fct." The subject is a bouquet of flowers (roses, etc.), as per enclosed photograph. I am desirous of learning about the artist of this beautiful work, for it is exceedingly true in colour and well done. The painting has the appearance of being about one hundred years old, and is $19\frac{1}{4}$ in. by $24\frac{1}{4}$ in. in size.

Sincerely yours,
FRANK A. RUF
(St. Louis, U.S.A.).



FLOWER PIECE BY J. HOLLAND

UNIDENTIFIED PORTRAIT (No. 235, April, 1917).

SEEMS to be a Netscher. See the extraordinary resemblance to his *Mary Stuart*, No. 330, p. 133, *Catalogue Hist. et descr. des tableaux Anciens du Musée de Bruxelles.* Wanhers, deuxième édition, van Oest, 1906. The same size.

T. (Holland). v. K.

IN THE SALE ROOM
SALE
WILL JENKINS

THE THIRD RED CROSS SALE

THE third Red Cross sale, which was held at Christie's n thirteen days, commencing with March 22nd and osing on April 5th, produced the gratifying total of 74.523 10s. for some 2,132 lots. A pleasing feature of e sale was the energetic assistance lent by dealers. any presenting valuable objects to further the interests the event. The catalogue was compiled by various ell-known firms, whilst the sub-committees included a umber of familiar names. Amongst the firms associated rominently with the sale we noticed Messrs. Duveen ros., George Stoner. F. Dickinson, Frank Partridge. pink & Son Ltd., Walter H. Willson, J. Rochelle homas, Sidney Hand, Law, Foulsham & Cole, Wills & immons, Fenton & Son, and the Goldsmiths' and Silver-miths' Co., Ltd. The first day, March 22nd, was ccupied chiefly with pottery and porcelain, when Messrs. Duveen's fine Frankenthal group of lovers in an arbour secured £1,102 10s.

Porcelain

Silver as taken on the 23rd, when Sir Ernest Cassel's oval ine cistern, engraved with the arms of Crowley impaling Gascoigne, 19¼ in. high, 40 in. long, by Gabriel Sleath, 1720 (667 oz.), realised £1,995; Mr. B. J. Warwick's standing salt, 5 in. high, 587, m.m. a bunch of grapes (9 oz. 6 dwt.), £605; and he Misses Ross's tiger-ware jug, with silver-gilt mounts, ½ in. high, 1587, m.m. a seeded rose, £650.

ilver

As in he former sales, several artists sent blank canvases on which to paint portraits for the highest bidders. Amongst these must be men-ioned Messrs. J. Lavery, £945; Hon. J. Collier, £283 10s.; nd A. E. John, £892 10s.

Paintings

An outstanding item was F. Walker's *Plough*, 55¼ in. by 83 in., presented by Major . P. and Mrs. Misa. The exciting contest for it between Lady Wernher and Mr. Lockett Agnew terminated in he former's favour at a bid of 5,400 gns., when her adyship announced her intention of presenting the work o the nation. Mr. George Gooch gave Fantin Latour's *Roses in a Glass Bowl*, 1883, 18 in. by 15 in., £472 10s.; nd Major-Gen. Lord Ranksborough, G. F. Watts's *Neptune's Horses*, 34 in. by 23½ in. £367 10s. Works by the old masters came up on the 31st, the most favoured eing an anonymous gift, Scott's *View of Charing Cross*, 30 in. by 50 in., which made £682 10s. Sir J. Reynolds's *Lady Hamilton as a Bacchante*, 29 in. by 25 in., also attracted much attention, and was knocked down for £609. This painting, which was in but poor preservation, was purchased at the artist's sale at Greenwood, 1796, and exhibited at the British Institution, 1817. It was presented to the Red Cross by Mr. A. Weil. Some drawings were offered on the same day, a bright pastel by J. Russell, *The Fortune-teller*, signed and dated 1795, 35¾ in. by 27¼ in., the gift of Mrs. Ashcroft, changing hands for £1,102 10s. Messrs. Colnaghi & Obach presented another pastel from the same hand, *Portrait of Tom Overton, of Coventry*, signed and dated 1791, 23 in. by 17¾ in., which fell for £304 10s.

Drawings

On March 24th, Queen Alexandra's album of drawings, by Varley, Westall, and Sir Digby Murray, made £231; Sir Luke Fildes's black-and-white portrait of the Premier when Chancellor of the Exchequer, 21½ in. by 16¾ in., signed by both sitter and painter, £682; and Florence Upton's original drawings for the series of 11 "golliwog" books, together with the MSS. of three of the works by Bertha Upton, and the original dolls, £472 10s. Miss F. Upton was the creator of the golliwog. A few Oriental objets d'art were offered at Christie's on March 22nd, the most important being H.M. the King's bronze sacrificial bowl, 7¼ in. diam., attributed to the Chow dynasty, which fell finally for £399.

Objets d'Art, etc.

March 26th and 27th were entirely taken up with jewellery, the limit being determined by the £715 bid for a brilliant brooch or pendant belonging to Mrs. Harmsworth, sen. Objets d'art were resumed on the next day, when £460 was secured by Sir Douglas Seton-Steuart's Louis XVI. gold snuff-box, set with a miniature of Emanuel III., King of Sardinia, which was presented by that monarch to Lieut.-Gen. James Paterson, Governor of Nice, in 1763. Among the embroidery, Mrs. Knubley's frieze of Tudor tapestry, with Biblical scenes, in five sections, each 16 in. high, brought £336.

Tapestry and Needlework

Presented by Lady Byron, an upright panel of French 17th century tapestry, with a classical scene, 10 ft. high by 6 ft. 6 in. wide, fetched £220 10s. on March 30th; and Mr. H. E. Luxmore's Brussels (late 16th century) panel, with a stag hunt, 8 ft. 8 in. high, 6 ft. 2 in. wide, £357. Eastern embroideries did not come up until April 3rd, so that collectors had to curb their impatience to compete for H.M. the Queen's Kien-Lung white satin coverlet, with A P and P R monograms. This fine piece, which measured 8 ft. 4 in. by 7 ft., realised £126.

Furniture

French furniture was strongly in evidence on March 30th, when, indeed, a large percentage of pieces belonged to the later periods. A small oval marqueterie table, 21 in. wide, presented by Lieut.-Col. H. J. Hope-Edwardes, made £367 10s.; a pair of Sheraton mahogany vases and covers, on square pedestals, inlaid, 6 ft. high, by Mr. Ralph E. Lambton, £199 10s.; and a Queen Anne walnut settee, 4 ft. 6 in. wide, £189, and a walnut writing chair of the same period, £131 5s., both by Lady Wernher.

Engravings

Engravings did not form an important feature of the sale. Many of them were sold several in a lot, some securing moderate sums. April 2nd started off with a very miscellaneous collection. Among the (framed) portraits there was a proof before letters of *Lady Charlotte Legge*, by J. Grozer, after Romney, from the collection of the Earl of Bessborough (Mrs. Anderton Weston), £157 10s.; an etched letter proof before title of *Miss Crockatt*, by J. Dean, after Hoppner (Mrs. Theodore Uzielli), £73 10s.; *The Duchess of Devonshire*, by V. Green, after Reynolds (Mr. R. F. Ruthven-Smith), £57 15s.; *Mrs. Duff*, by J. Agar, after R. Cosway, printed in colours (Mrs. McBean), £26 5s.; whilst *Children Playing at Soldiers*, by G. Keating, after G. Morland, totalled up £60 8s.

Books and Autographs

April 4th and 5th, the two last days of the sale, contained many items of interest to the bibliophile. Two valuable autograph MSS. were given by Messrs. A. J. Law and B. V. Johnson. These were Cowper's *Translation of the Odyssey*, 1788, £190, and four poems by Burns, £415. A long series of letters from Benjamin Franklin to the Bishop of St. Asaph, presented by Miss E. J. Carey, totalled up £650; whilst 17 A.LL.S.'s of Lord Kitchener, mostly about the occupation of Berber, presented by Sir Evelyn Wood, made £73 10s.

Lieut.-Col. W. H. Hildebrand was the donor of a fine first edition, in the original covers, of Kipling's *Phantom Rickshaw*, which found no difficulty in realising £414 18s.; Mr. F. P. Osmaston, a first edition with coloured plates of Wm. Blake's *Marriage of Heaven and Hell*, 1790, £350; Mr. C. E. Jeffcock, a rare fourth edition of Shakespeare's *Works*, 1685, £190; with many others which lack of space prevents giving in detail. The fourth folio has, we understand, been presented to the Bodleian.

Objets d'Art

MESSRS. PUTTICK & SIMPSON held another interesting musical instrument sale on March 27th, when £100 was paid for a violin by Joannes Franciscus Pressenda, Turin, 1829. A violoncello, signed and dated by Georges Mougenot, Luthier du Conservatoire Royal, Bruxelles, 1884, which was awarded a gold medal at the Antwerp Exhibition, fetched £30.

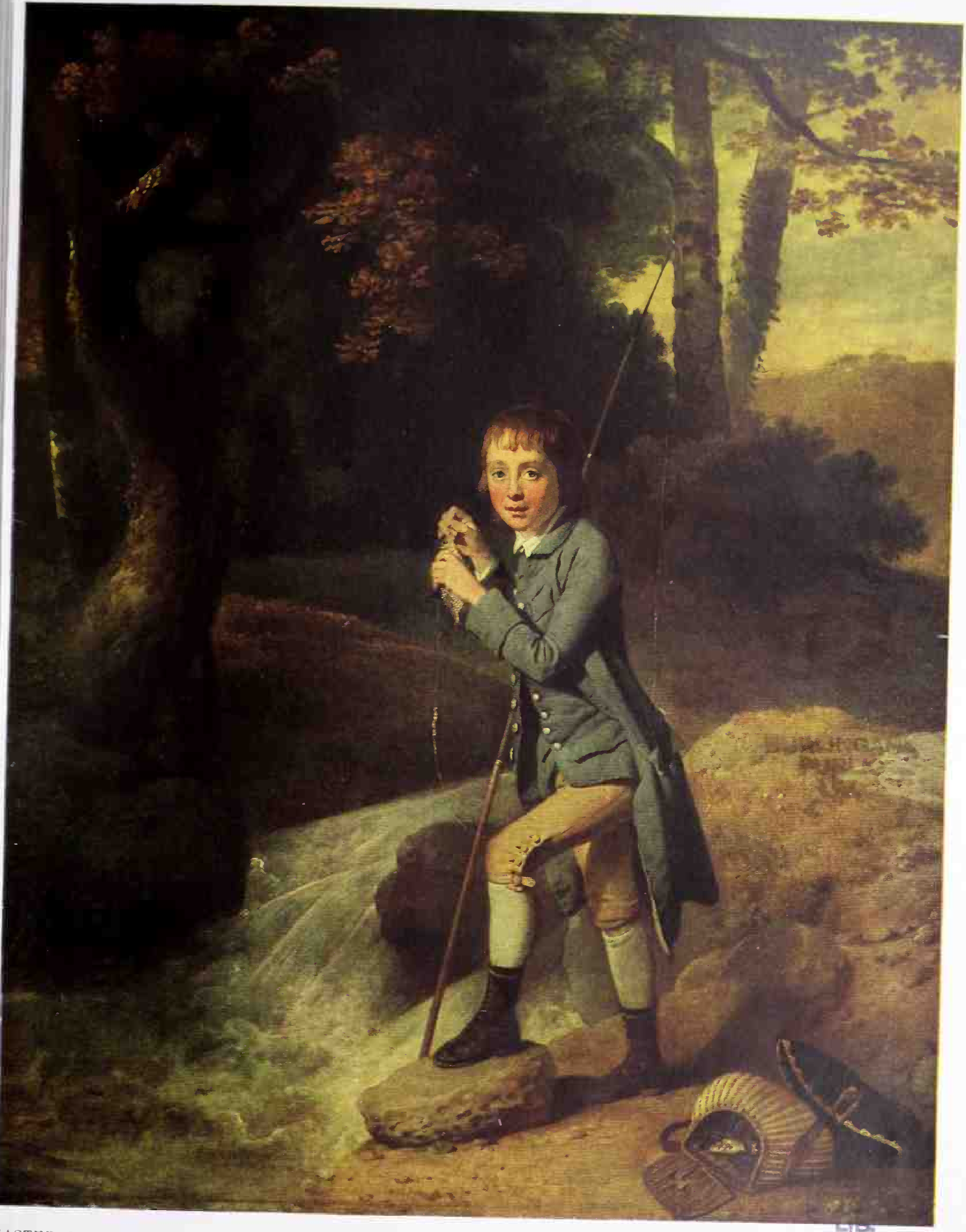
Some Napoleonic relics, formerly belonging to General Crokat, who, as captain, was present at the emperor's decease, came under the hammer at Sotheby's on the same day. The cordon of the Austrian order of the Iron Crown, 1st class, worn during the 100 days, made £42; a silver plate, engraved with the Imperial arms, from St. Helena, £41; and a silver knife from the Imperial service, bearing the arms and bees on the handle, £31.

Some few interesting pieces of tapestry have been noticeable at Christie's. A silk Gobelin panel, with a Boucher subject, signed Nielson, 24½ in. by 19½ in., in carved frame, made £525 on March 15th, but did not approach the favour shown to a set of three Aubusson lambrequins, with floral designs, all over 6 ft. high, which went up to £2,472 15s. on April 26th. On the latter date a Flemish panel, with Sirius receiving gifts, 9 ft. 2 in. high, 6 ft. 9 in. wide, made £315, and £924 was given for an ivory triptych, English 14th century, 10 in. high. It belonged to the late Col. Forster, of Swords House, Dublin, and had been exhibited at the Dublin Museum.

Messrs. Knight, Frank & Rutley held a successful jewel sale on April 27th. The highest price of the day, £625, was secured by a diamond collar with an unusually large brilliant pendant; whilst a diamond collet necklace of 53 stones made £420; and a pair of single-stone brilliant earrings, £260.

Pictures and Drawings

TURNER'S work showed no signs of falling off in value when Mr. A. R. Fordham's drawing of *Margate; or Sunrise at Sea*, appeared at Christie's on April 20th. This water-colour, which measured 16¾ in. by 25¼ in., was signed and dated 1822, and formed the subject of Lupton's engraving. Naturally, there was considerable interest evinced when the original was put on the easel, the hammer closing the competition at a bid of £1,732 10s. This was preceded by a series of drawings belonging to the late Mr. Peter Reid. Copley Fielding was the most favoured, his *Dover*, 1837, 25 in. by 35½ in., securing £441; and *Chepstow Castle*, 27 in. by 35¼ in., £399. Of the pictures, Millais's charming study of his little daughter, entitled *New-laid Eggs*, 1873, found bidders willing to contest its possession up to £1,155. This canvas was exhibited at the R.A. 1873, and measured 47¾ in. by 35 in. Some half a dozen lots catalogued as the "property of a gentleman" also awakened interest. These included two from the brush of T. S. Cooper—*Summer Noon*, 1836, 53 in. by. 80 in., R.A. 1836, and *Morning on the Windsor Meadows*, 1854-5, 47½ in. by 73 in. In both cases bidding began at 100 gns., the former reaching 310 gns. and the latter 405 gns. The well-known subject of *The Call to Arms*, by J. Seymour Lucas, 1894, 60 in. by 90 in., commenced at 100 gns., and fell for 290 gns., as against 420 gns. at the McCulloch sale, 1913. The late Mr. John Anderson's Corot, *Feeding Poultry*, 15½ in. by 12¼ in., secured £714; and the very sketchy but popular McTaggart, *In the Hayfield*, 34½ in. by 53½ in., from another property, £504. From another source came Orchardson's *How Sweet is the Winning of a Kiss at Love's Beginning*, 28 in. by 42 in.,



MASTER JAMES SAYER, AT THE AGE OF 13
BY J. ZOFFANY, R.A.
In the possession of Lady Sayer

£430 10s., the canvas of which had sagged rather badly and required attention.

April 27th witnessed an exciting contest for possession of a portrait by Gainsborough of *Francis Greville, Earl Brooke and Earl of Warwick, holding in his left hand a paper inscribed "Plan of Great Dining Room, Built 1765,"* 49 in. by 39 in., which was the property of the sitter's great-great-grandson, Brig.-Gen. E. H. Finch-Hatton. The bidding opened at 200 gns., and progressed with clockwork regularity to £2,730, on which the hammer descended. An important but very poorly preserved full-length, *Portrait of Mrs. Colquhoun, wife of William Colquhoun, and Mother of Mrs. Edward Coke, of Longford Hall, Derbyshire*, by F. Cotes, R.A., signed and dated 1768, 93 in. by 56¾ in., was the next in importance. It belonged to the late Hon. Edward Keppel Coke, of Longford Hall. The bidding commenced at 500 gns., and ceased at £1,995. Other interesting portraits were Romney's *David Scott, of Dunninald, M.P. for St. Andrews, 1796-1805*, a full-length, 82 in. by 52½ in., £441; Lawrence's *Francis Humberstone Mackenzie Seaforth, who raised the Ross-shire Buffs, now 1st Battalion Seaforths*, 36 in. by 27 in., £504; Copley's *Miss Baker, aged seven*, 24½ in. by 20¼ in., £336; Beechey's *Miss Elizabeth Susannah Wedderburn*, 29 in. by 24 in., £451 10s.; Hoppner's *John Dent, M.P. for Lancaster and Poole*, 29 in. by 24 in., £399. An interesting oil composition in russet, *The Wood Girl*, by Hoppner, 62½ in. by 48 in., engraved by J. Gisborne, made £483; and a rather unconventional rendering of *The Madonna and Child*, by Tiepolo, 23¾ in. by 19¼ in., £357. Landscapes and the like were led by Scott's *View of the Mall, looking towards Buckingham House*, £609; J. Pollard's archaicly-treated *Taking the Field at Hatfield Park*, engraved by the artist, 40 in. by 55½ in., £441; and Ch. de Koningh's *Haarlem*, 30½ in. by 42½ in., £588.

The Beecham Collection

THE sale at Christie's of the late Sir Joseph Beecham's collection marked an epoch in the auction rooms. The well-known galleries were crowded to excess on May 3rd and 4th, many regular visitors being compelled to wait their turn for a place whence the bidding could be followed. Reasons of space prevent us from giving more than a brief *résumé* of the excellent prices obtained, and for further details of the works readers are referred to the series of articles which have appeared in these pages. Pictures were taken on the first day. Bonington was represented by *Paris*, 41½ in. by 68 in., £546, and *The Old Mill*, 25 in. by 22 in., £528. No less than thirteen attractive works by Constable followed these. *Salisbury Cathedral*, 33½ in. by 43½ in., made £6,510; *On the Stour*, 23 in. by 30½ in., £6,300; *The Ponds at Hampstead Heath*, 23½ in. by 30 in. (R.A. 1825), £2,520, and another version, painted in 1824 for Mr. Schroth, of Paris, same size, £2,887 10s.; *View of Hampstead, looking towards Harrow*, same size (R.A. 1825), £1,995; *Hampstead Heath*, 12½ in. by 19½ in., from the Barratt collection, £1,365; *The West End Fields, looking towards Harrow*, on panel, 9½ in. by 14 in., £504; *Hampstead Heath*, 18 in. by 25½ in. (Burlington House 1895), £262 10s.; *Dedham Lock*, 14 in. by 17¼ in., £136 10s.; *Yarmouth Jetty*, 7¾ in. by 14 in., £152 5s.; *Bawdsey Ferry, near Felixstowe*, 9¼ in. by 14½ in., £178 10s. Two portraits of the artist's father and uncle, 29½ in. by 24½ in. and 28½ in. by 24 in., fetched £52 10s. and £84 apiece. They both came from the Cuthbert Quilter collection, the latter being left by the sitter to Jacob Mecklenburgh in 1859. Of three David Coxs, *Haymaking, Snowdon*, 1847, 25 in. by 29½ in., made the most (£840), the others, *Carting Hay*, 23½ in. by 47½ in., and *The Mill*, on panel, 13¾ in. by 16½ in., realising £441 and £378 respectively. Great interest was shown in Crome's *Woodland Scene*, 53½ in. by 38½ in. (Burlington House 1871), which brought in 3,000 gns. at the Huth sale. The present bidding soon surpassed that of 1905, the hammer descending upon an offer of £5,565. The two remaining Cromes were of less importance, *The Landing-stage*, 24 in. by 29 in., securing £231, and *A Forest Scene*, on panel, 20½ in. by 16 in., from the Barratt sale, £126. A more modern note was struck by the four following works, which included J. Farquharson's *The Silent Snow possessed the Earth*, 64½ in. by 47½ in. (R.A. 1906), £325 10s.; and Sir Luke Fildes's charming and harmonious *Pierina*, 40 in. by 28 in. (R.A. 1909), £378. The fine *Rotterdam* of J. Holland, 1849, 39½ in. by 59¼ in., was the next item, which changed hands for £1,312 10s., and quite eclipsed his *Side Canal, Venice*, 13¾ in. by 10½ in., Barratt collection, which went for £220 10s. The next few lots showed a continuation of their former depreciations. Hook's *Mackerel Take*, 27 in. by 42 in. (R.A. 1865), realised £903 in 1892 and 360 gns. in 1908; to-day it went down to £241 10s. Landseer's *Return from the Warren*, 81½ in. by 64½ in. (R.A. 1843), was rather more fortunate, making 300 gns., as against 330 gns. in 1908; but *Otter and Salmon*, 21¼ in. by 33½ in. (R.A. 1842), suffered badly, only bringing in £168. Former sales rated it at £1,365 in 1890 and 360 gns. in 1908. The little circular head of a dog, *Low Life*, 11½ in. diam., was knocked down at £60 18s.

By this time the expectation of the coming contest for the nine Morlands made one inclined to pass over the few intervening lots, of which B. W. Leader's *Welsh River (Llugwy, Bettws-y-Coed)*, 36 in. by 55¾ in., fetched £325 10s.; and J. Linnell's (sen.) *Shepherd tending his Flock*, 1860, 26 in. by 37 in., £262 10s. The Morlands started with *Morning; or The Benevolent Sportsman*, 42¾ in. by 56½ in., so familiar from Grozer's engraving. Commencing at 1,000 gns., the bidding rose swiftly to £4,460, when the hammer fell amidst applause. Other engraved works were *Boys Bathing*, 27 in. by 35 in. (engraved by J. R. Smith and E. Scott), £2,625; and *Boys Skating*, 1779, 26½ in. by 34½ in. (same engravers), £1,470. The little pair known as *The Lucky Sportsman* and *The Unlucky Sportsman*, on panels, 11½ in. by 9½ in., engraved by F. D. Soiron, made £483, as against 840 gns. in the Huth sale. Other works by Morland included *A Homestead*, 13½ in. by 17½ in., Huth collection, £849; *A Farmyard*, 27½ in. by 35 in. (Barratt), £567; *The Tinker's Encampment*, 11¼ in. by 14 in., £367 10s.; *The Farewell; or, Black-eyed Susan*, oval, 9¼ in. by 11½ in. (Barratt), £199 10s.; and *The Woodman*, 36½ in. by 27½ in., £262 10s. Several scenes by W. Müller were offered, *L'Ariccia*, 35 in. by 54 in., making the most (£315).

Nasmyth's *Extensive View from Mr. Blackwell's, Harrow Weald Common*, 1821, on panel, 15½ in. by 22 in., did not achieve the success expected of it. Fetching £304 in 1890 and 780 gns. in 1906, it did not go over £462. His *View in Surrey*, 1831, panel, 11½ in. by 15½ in., was more remarked, totalling £714; whilst the little *Pool*, panel, 6¼ in. by 9 in., brought £141 15s. Constable was again brought to mind by Reinagle's portrait of him, aged 22, 29 in. by 24 in., which secured £115 10s. Another famous landscape painter represented was J. Stark, whose *Woody Road*, 15½ in. by 21½ in., Hope-Edwardes collection, fetched £441; *Common, near Cromer*, 16¼ in. by 24½ in., Barratt collection, £367 10s.; *Path through the Wood*, 12½ in. by 16 in., £168; and *Woodman's Cottage*, 12½ in. by 16 in., £105. The three last-named were panels.

Turner's *Walton Bridges*, 34 in. by 47 in., which was painted for the Earl of Essex, did not justify its past prices. At the Essex sale of 1893 it scaled £4,305, but had so much appreciated by 1904 as to make £7,000 at the Orrock auction. Therefore, it was with some surprise that the bidding, which started at 1,000 gns., was observed to languish early in the contest, leaving £3,675 as the selling price. After this, there is nothing left to record beyond the G. Vincents:—*Greenwich Hospital*, 27½ in. by 35½ in., Cuthbert Quilter collection, £1,365; *Crossing the Brook*, 38½ in. by 49 in., Barratt collection, £735; and *Bannockburn*, panel, 11¼ in. by 16 in., £99 15s.

The Beecham water-colours commenced with a number of unimportant lots, excepting *The Timber Waggon*, by Birket Foster, 30 in. by 25¾ in., Holland collection, £577 10s.; *Too Hot*, by W. Hunt, 14¼ in. by 10¾ in., Tatham collection, £409; the same artist's humorous pair, *Up in the Clouds* and *Down in the Dumps*, 14½ in. by 10 in., Holland collection, £231; *Venice*, by J. Holland, 17½ in. by 27 in., £378; *The Doge's Palace, Venice*, by S. Prout, 10½ in. by 16½ in., £115 10s.; and *The Carpet Bazaar, Cairo*, by C. Robertson, 1887, 30½ in. by 53½ in., Barratt collection, £262 10s. The feature of the day, however, was the twelve Turners, only two of which went for less than £1,000. The first, *Constance*, 1842, 12 in. by 18 in., came from the Ruskin collection, and realised 2,200 gns. at the Tatham sale, 1908. As anticipated, it soared well above this amount, securing £4,252 10s. *Ludlow Castle*, 12 in. by 17½ in., made £2,835; *Windsor Castle*, 11¼ in. by 17 in., £3,360 (as against 1,700 gns. at the Tatham sale); *Worcester*, 11¼ in. by 17 in., £3,150; *Saltash*, signed and dated 1825, 10¾ in. by 16 in., £1,470 (in 1908, 1,050 gns.); and *Folkestone*, 11½ in. by 17¾ in., £997 10s. (520 gns. in 1908). These five were all engraved for *England and Wales*. The remaining works were *Florence from near San Miniato*, 11¼ in. by 16½ in., Novar collection, £2,362 10s. (1897, £357); *Hastings*, signed and dated 1818, 15¾ in. by 23¼ in., engraved by R. Wallis, and by W. Miller for the *Turner Gallery*, £1,260 (1881, £1,102; 1908, £1,600); *Saumur*, 11 in. by 16½ in., Novar and Ruskin collections, engraved by R. Wallis for *The Keepsake*, 1831, £2,940; *The Mouth of the Grand Canal* and *The Grand Canal, Venice*, both 8½ in. by 12½ in., £2,572 10s. and £1,732 10s. each; and the autobiographical scene, *Messieurs les Voyageurs on their return from Italy (par la diligence) in a snowstorm upon Mt. Tarrar, 22nd of January, 1829*, 21½ in. by 29½ ins. (R.A. 1829), £714 (1908, 520 gns.) Many of these were at one time in the collection of the Rt. Hon. W. H. Smith.

The two Fred Walkers were the next on the easel. *Marlow Ferry*, 11¾ in. by 13 in., realised £1,175 in 1892 and 2,700 gns. in 1908. It maintained its price very well, considering the times, by bringing in £2,625, and keeping its former monetary ascendency over *The Fishmonger's Shop*, 14 in. by 22½ in., which made £1,260, as against £630 in 1892 and £1,600 in 1908. The following lot was P. de Wint's finely treated *Cookham*, 19 in. by 29½ in., which fell for £1,995. The success of the sale cannot be doubted. We had anticipated a total of roughly £100,000, whereas it came actually to some £97,000.

An anonymous collection was sold on May 11th, when Turner's drawing of *Wolverhampton*, 12¾ in. by 61¾ in., secured £609. From another source came the same artist's *Coventry*, 11½ in. by 17¼ in. (Novar collection, engraved for *England and Wales*), £1,155; *Norwich*, 10 in. by 15½ in., £115 10s.; *Vincennes*, vignette (Novar and John Heugh collections, engraved for Scott's *Napoleon*), £168; *Abbeville*, vignette (same collections, engraved for *Tales of a Grandfather*), £220 10s.; *Inverness*, 3¾ in. by 6¼ in. (Novar, engraved for the same work), £409 10s. *Loch Katrine*, 3¾ in. by 6 in. (same collection, engraved for *The Lady of the Lake*), £325; *Smailholm Tower*, vignette (Novar and Feetham collections, engraved for *Minstrelsy of the Scottish Border*), £220 10s.; and *Ilfracombe*, 6 in. by 9¼ in. (engraved for *South Coast*), £262 10s. Other prices of importance included, amongst the pictures, £1,627 10s. for Corot's *L'Abreuvoir*, 19¼ in. by 23½ in.; £336 for Bouguereau's *The Distaff*, 1873, 62 in. by 35 in. £315 for Jules Breton's (Courrières) *Shy Courtship*, 1856, 37 in. by 48 in.; £756 for Fantin Latour's *Roses in a glass bowl*, 1884, 20¾ in. by 17½ in.; £609 for E. Fromentin's *Halt on the Banks of the Nile*, 1873, 28 in. by 43½ in.; £504 for J. Israels' *The Rivals*, 26½ in. by 15½ in.; £882 for Ad. Schreyer's *Russian Sledge: travellers attacked by wolves*, 35 in. by 45 in.; £441 for C. Troyon's *Milking Time*, on panel, 13¼ in. by 11 in.; and £903 for D. Cox's *Going to the Hayfield*, 1849, 23 in. by 34 in. Landseer's *To Ho! To Ho!* 52½ in. by 71 in. (R.A. 1820), which was engraved by C. Landseer, went for £136 10s.

Messrs. Sotheby offered some paintings and drawings from the late Mr. Phené Spiers's collection on May 10th. An interesting feature of the sale was four studies, including one for *Daniel*, at St. Paul's, by Alfred Stevens, which were exhibited at South Kensington. The drawings attracted much attention, and secured £78 the four.

In the Sale Room

Galerie Georges Petit

THE sale held at the Galerie Georges Petit, Paris, on May 7th, was interesting as indicating the pulse of the French art market. The collection, which belonged to the Duchesse de Trévise, only comprised some 66 lots, but many of these were of high importance. Among the modern pictures, *Venice*, by Félix Ziem, 1 m. 08 by 1 m. 60, totalled 49,000 francs, far and away the best price in its section. Amongst the older works, a pair in gouache by Louis Gabriel Moreau, *La Promenade dans le Parc* and *L'Heure du Bain*, 25 cent. by 20 cent., realised 20,000 francs; *L'Impératrice Josephine, en buste*, by Prud'hon, 40 cent. by 32 cent., pastel, 60,100 frs.; whilst several scenes by Hubert Robert sold well, 45,500 frs. changing hands over *Le Moulin* (painting), 2 m. 41 by 2 m. 02. Amongst the objets d'art, some ten pieces of fine French tapestry combined to bring in considerably over 440,000 frs.

Silver

THE popularity of the Irish potato ring was manifested by the competition for Col. Claude Cane's collection of 16 specimens, which were offered at the King Street rooms on April 24th. It comprised examples dating between 1770 and 1781, all of which have been exhibited more than once. The highest amount was secured by a pierced and chased ring, 7½ in. diam., by John Lloyd, Dublin, *circa* 1770 (12 oz. 3 dwt.), which made £205 all at. The remainder varied in price between £175 and £125, although two lesser pieces went for £90 and £38 apiece. The late Lord David Kennedy's silver included some choice lots. 460s. per oz. was bid for an embossed tazza, 7¾ in. diam., 3½ in. high, 1634, m.m. C R monogram (10 oz. 7 dwt.); 330s. for a pierced octagonal dredger, 4¼ in. high, by Edward Wood, 1723 (3 oz. 6 dwt.); and 230s. for a charming plain cream jug, 1735 (4 oz. 19 dwt.).

An embossed sweetmeat dish, 6¼ in. diam., 1654, m.m. H W with mullet below (3 oz. 14 dwt.), made 320s. on May 16th, and five small saucer-dishes, engraved in the Chinese taste, 5⅛ in. and 5⅞ in. diam., 1684, m.m. E G with 2 mullets (18 oz. 5 dwt.), 330s.

Books

IF the Egyptian goddess Bast, who guarded the portals at Messrs. Sotheby's old rooms in Wellington Street, took more than a passing interest in the varied libraries which have passed beneath her, she must have formed an extensive knowledge of European literature. This diversity was supplemented by the Watts-Dunton library, dispersed on March 13th-16th, the 1,204 lots realising a total of £2,761 odd. As might have been anticipated, the most important lots consisted of Swinburne's autograph MSS., of which the original MS. used by the printers of *Marino Faliero* (1855) secured £300. This is the only holograph by the poet known to bear a presentation inscription, which was addressed to the late owner before he added his mother's surname to his own. An angry *Criticism of Robert Browning* (13 pp. folio), in which Swinburne appears to have entirely controverted his early opinion of *Sordello*, was knocked down for £100.

Miscellaneous properties were offered on four days, commencing with the 22nd and ending on the 27th March. The limit was set by £385 given for a late 15th century *Book of Hours*, a finely illuminated MS. on vellum; whilst among the folios a Tacitus, *Annalium et Historiarum libri superstites* (Venice, Wendelin of Speier, *c.* 1470), brought £125. This was the first book printed with catchwords. A fine Elzevir, *Le Pastissier François* (Amsterdam, 1655), made £130. It measured 5⅛ in. by 2⅞ in. Apparently only two copies have occurred for sale during the last three decades. Missing five plates, but otherwise a fine copy, Boydell's *Houghton Gallery* (1788) secured £150. It was the property of Sir Robert G. Harvey, Bart. The sale consisted of 1,041 lots in all, which brought £5,066 17s. 10d.

A first edition of Surtees' *Handley Cross*, with the coloured plates and other illustrations by Leech, in the 17 original parts, with all the brown paper covers and advertisements, came up on May 9th. The fact that it lacked the *Mind the Bull* plate did not prevent it from realising £60.

Pottery and Porcelain

A WROTHAM ware jug, decorated with masks, etc., and inscribed G R . WROTHAM . WAK., 12 in. high, was one of the first pieces to attract attention at Christie's on April 26th, falling for £105. Mr. Harvey Hadden's pair of Chelsea figures of a shepherd and shepherdess, modelled by Roubiliac (impressed R.), 13½ in. high, was the next feature, which went up steadily to £588. Continental factories were headed by two items in the late Hon. E. Keppel Coke's property, a Dresden group of a lady in crinoline seated in armchair, with her lover kneeling beside her, and a negro page at back, 6 in. high, £399; and a Sèvres oviform vase and cover, 14 in. high, £105. All other items were easily beaten, however, by a Kien-Lung vase and cover and a pair of beakers, 17½ in. and 13½ in. high, enamelled in famille-rose on a black ground, which did not stop before £1,470 was bid. The preceding lot, a pair of Kang-He powdered-blue bottles, enamelled in famille-verte, 11½ in. high, made £183 15s.

The outstanding feature of the same firm's sale on May 10th was obviously the pair of Delft dishes, painted with Mercury and other deities in colours of gold, and with shells, strapwork, etc., round the borders in red, blue, green, and gold, by Adrian Pinaker, 15½ in. diam. A high price was prophesied for the pair, which bore the artist's monogram, and, after a struggle, the hammer fell on the ultimate bid of £1,837 10s.

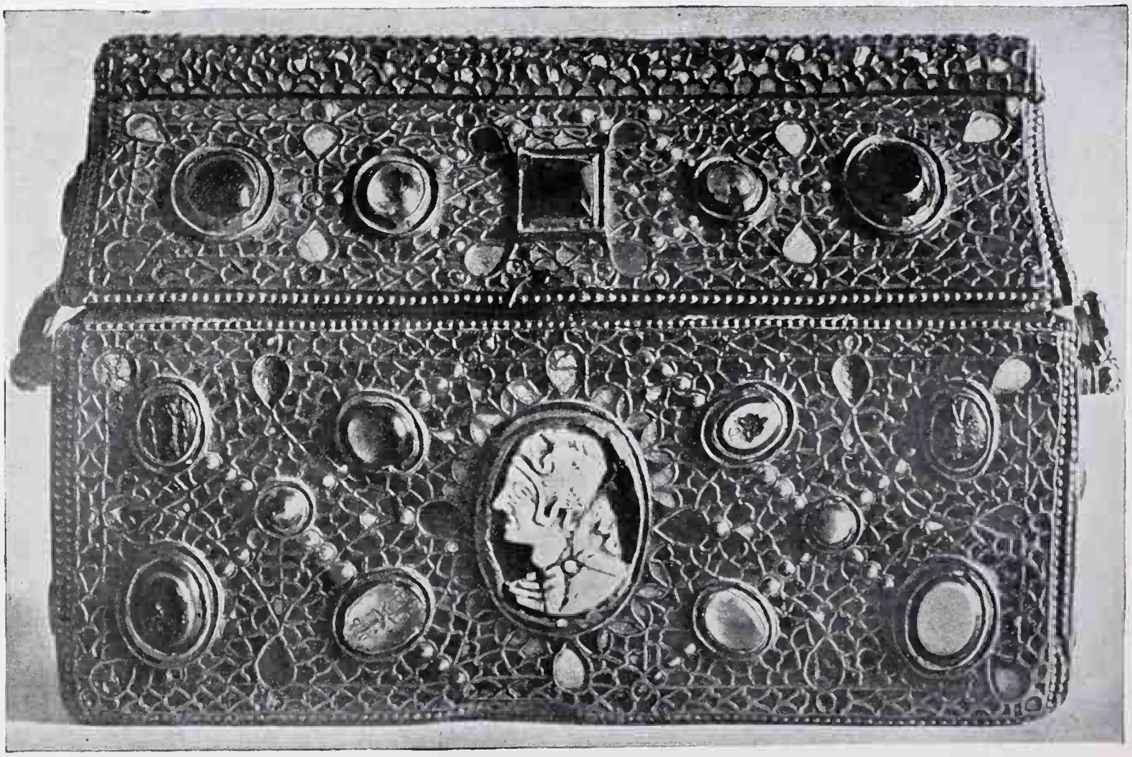
On May 17th a Dresden group of harlequin and columbine, 6 in. high, secured £261 10s. at Christie's; but interest in the continental factories was more pronounced when the collection of the late Mr. John James Mason appeared on the 23rd. This included three Frankenthal groups, one pair, of a Chinese summer-house, with figures, etc., 14 in. high, realising £609; whilst the remaining group, a single piece, of two peasants playing musical instruments, 11 in. high, made £120 15s.

A pair of Sèvres vases with ormolu mounts, on biscuit de Sèvres pedestals, changed owners for £120 at an auction held by Messrs. Knight, Frank & Rutley on May 25th.

Illo tempore: Cum
natus esset
lezem iude
diebus regis:
THE CONNOISSEUR BOOKSHELF
STEPHEN REID

"The Glastonbury Lake Village," by Arthur Bulleid, L.R.C.P., F.S.A., and Harold St. George Gray Vol. II. (The Glastonbury Antiquarian Society)

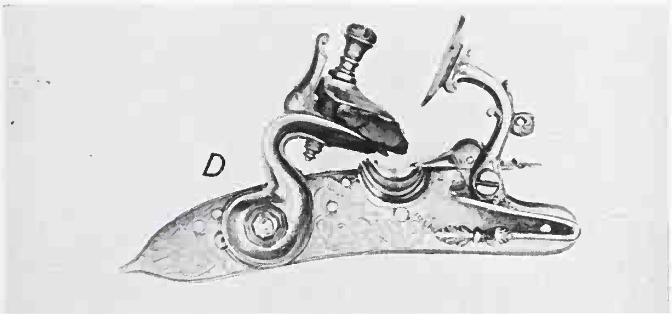
Glastonbury, famous for its ancient abbey, reputed to be built on the site of the oldest church in England, and to be the burial-place of the half-mythical King Arthur, may fairly claim to date from the beginnings of English history. But there exists in its immediate neighbourhood the remnants of a still older town, more ancient than any legend, which was a ruin at the time that Joseph of Arimathæa is reputed to have planted the Holy Thorn in the abbey precincts, which existed before the earliest Roman invasion of Britain, and was flourishing before the Celts, popularly reputed to be the oldest of British races, had settled in the island. This is the Glastonbury Lake Village, the site of which has afforded a treasure-trove of prehistoric remains, such as are hardly to be matched in any other part of the kingdom. Thanks to the indefatigable labours of Dr. Arthur Bulleid, the original discoverer of the site, Mr. Harold St. George Gray, and other well-known antiquarians, the remains of the village have been so systematically explored that we know more about its inhabitants than we do about people who lived in the country at a far later date. One substantial volume chronicling the fruits of their labours appeared some years back, and this has now been followed by a second and concluding one. The Glastonbury Lake Village belongs to a period when the English valleys were very largely impassable morasses, and communication



SEVENTH-CENTURY MEROVINGIAN CHEST OF THE SCHOOL OF ST. ELOI FROM "THE GOLDEN DAYS OF THE EARLY ENGLISH CHURCH" (JOHN MURRAY)

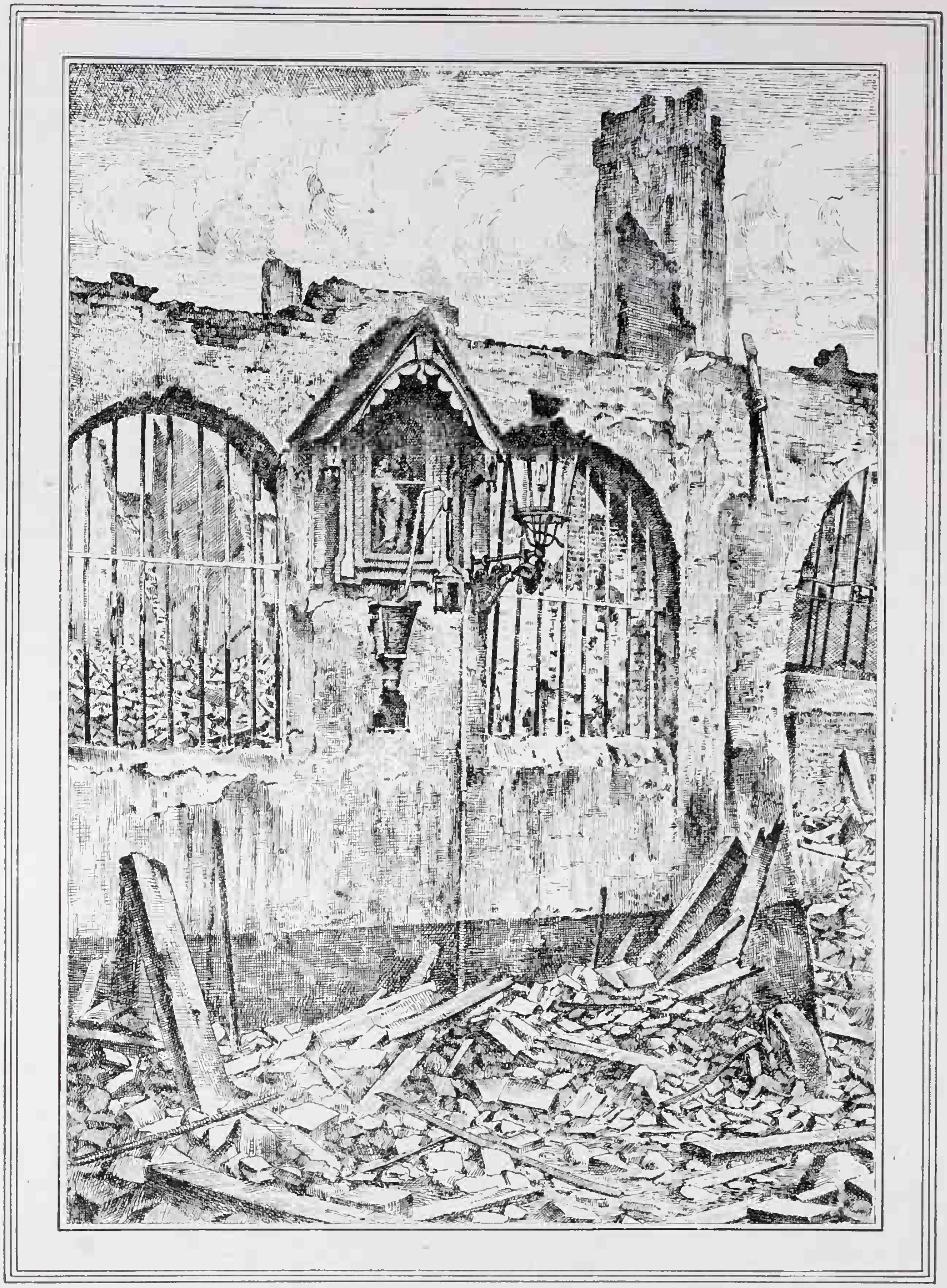
A RUSSIAN OR CIRCASSIAN PISTOL FROM "THE BOOK OF THE PISTOL" (M^C^BRIDE, NAST AND CO.)

between different parts of the country was effected along ridgeways which formed the boundaries of the watersheds. Villages were generally built on the heights, where the approach of an enemy could be more easily descried than on a plain, and the steepness of the approaches to them would allow of an easier defence. But there were exceptions to this rule, and among them the Glastonbury Lake Village—a by no means unique example of its kind—in which protection was afforded by the village being surrounded by a morass, probably all but impassable to a stranger except in the driest weather. This natural defence was supplemented by strong palisades, so that the inhabitants might deem themselves at least as secure against the onslaughts of an enemy as their brethren who dwelt on fortified heights. The village appears to have been founded by the earliest civilised people known to have inhabited these islands—the Iberic race, who at one time appear to have spread over the Western Continent and round the basin of the Mediterranean Sea. They are physically identical with the small, dark inhabitants of the Basque Provinces of France and Spain. The Celts came later, and were distinguished from them by their greater stature and the different shape of their skulls. This indigenous race, however, seems to have rivalled the pre-Roman civilisation of the Celts. The researches of Messrs. Bulleid, Gray, and their colleagues show that they had domesticated sheep, cattle, horses, dogs, goats, and pigs. The examples of glass beads and amber described by Mr. Gray, and illustrated with thirty-six examples reproduced in colour, show a wide variety of hue, and are wrought with considerable skill. Iron implements, besides weapons, include saws, gauges, adzes, files, awls, bolts, nails, keys, horses bridle-bits, and various agricultural implements. Among the work in bone and antlers are finely pointed needles, ferrules, dice, combs, and a wide range of other articles, which show that the refinements as well as the necessities of life were not neglected. The pottery includes a large number of well-shaped utensils, many of which are highly ornamented, while simple appliances for weaving and spinning are numerous.



SNAPHAUNCE LOCK FROM "THE BOOK OF THE PISTOL" (M^C^BRIDE, NAST AND CO.)

This lake village in the Isle of Avalon evidently existed for many generations. The inhabitants apparently were strong enough to resist the onslaughts of the Celtic invaders, for among their remains are to be found none of the latter race, or of the mixed type which the union of the two races produced in other parts of the country. Their downfall was probably the result of some surprise attack when some prototypes of the modern Huns captured the village and massacred the inhabitants. All of the discovered remains—men, women, and children—are of people who met a violent and sudden death, the bodies being left where they fell, without attempt at burial, and in several instances the heads being decapitated, as though for carrying in triumph on the spear-heads of the invaders. Dr. Boyd Dawkins, who deals with this part of the narrative, suggests that this massacre happened some time anterior to the arrival of the Romans in Britain, and that once the village was overwhelmed, it was never again inhabited, but left desolate, to be gradually buried by the accretions of time, until brought to light by the zealous explorers of the present era. It is this partly which makes its discovery so valuable. There are no remains of later ages mixed up with those of the prehistoric epoch when the village was flourishing, so that the record of a forgotten civilisation has been preserved as a complete entity, and, thanks to the skill and care of the explorers and the thorough and systematic manner in which their discoveries have been elucidated and expounded, we now know more about the manners and customs of the earliest inhabitants of these islands than of those of many of their later-date successors. The thanks of all archæologists are due to the compilers of this scholarly work, among whom Dr. Bulleid and Mr. St. George Gray, who shared the bulk of the task, have already been mentioned. They were assisted by Dr. W. Boyd Dawkins and Mr. J. Wilfred Jackson, who investigated the human and animal remains; Mr. C. W. Andrew, who dealt with those of the birds; and the late Mr. Clement Reid, who described the plants. The book is profusely illustrated, almost every object of interest having been reproduced, while there are several well-executed full-page plates in colour.

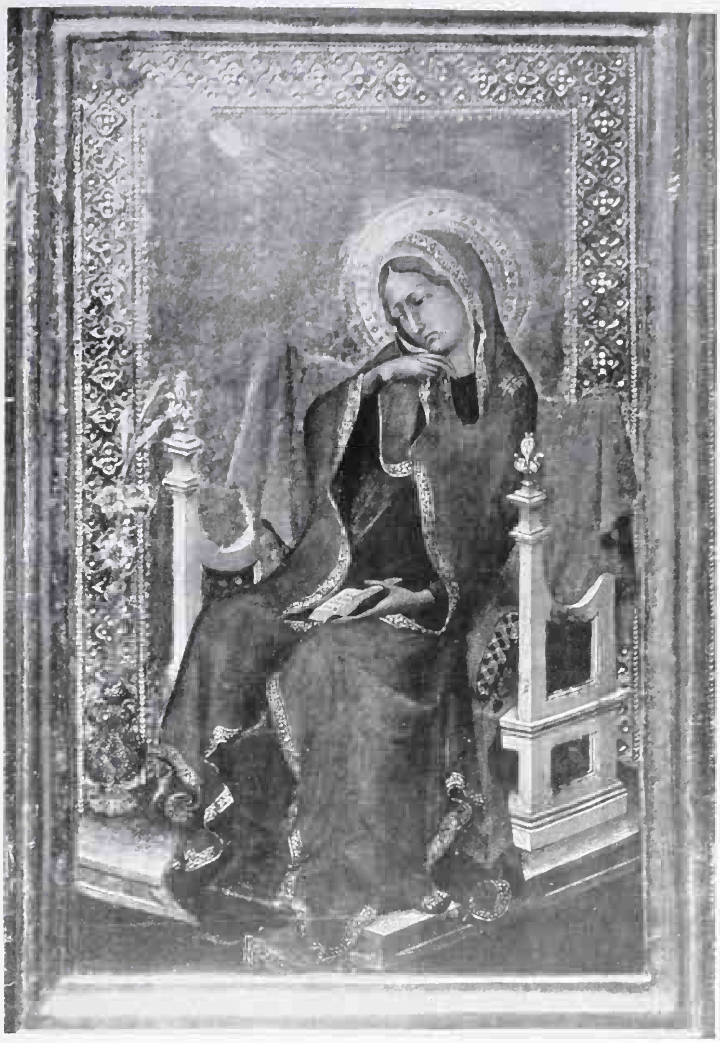


MALINES: UNE CHAPELLE FROM "PICTURES OF RUINED BELGIUM" (JOHN LANE)

"The Golden Days of the English Church," by Sir Henry H. Howorth. 3 vols. (John Murray. 12s. net per vol.)

SUFFICIENT attention has hardly been paid to the early annals of the English Church by secular historians.

As Sir Henry Howorth justly points out in the preface to his monumental work, "The first people who wrote our annals, drew up our charters, and composed our memorials on stone, were priests and monks and nuns." They were far more interested in ecclesiastical than in



“VIRGIN OF THE ANNUNCIATION” ANTWERP GALLERY : SIMONE MARTINI
FROM “HISTORY OF MODERN PAINTING” (CHAPMAN AND HALL)

secular history. Their accounts of the former are not only much more full, but are more or less coloured by their sectarian prejudices; hence it is necessary to understand the religious history of the period before we can comprehend the civil side. Moreover, practically all the contemporary art, architecture, and literature were inspired by the Church; its influence on political life was far from negligible, so that once its record is thoroughly mastered, there is little left for the student to learn outside. Sir Henry's *Golden Days of the Early English Church* continues the story told in his two previous volumes on *Pope Gregory the Great* and *Augustine the Missionary*, and brings it up from the arrival of Theodore in A.D. 669 to the death of Bede in A.D. 735. The work, however, is complete in itself, and Sir Henry affords little excuse to the student who has not read the previous books for failing to understand the situation in England and on the Continent at the time of the coming of the second great missionary bishop sent by Rome. The author has styled his book “crowded,” and the expression is apt, for he has shown indefatigable industry in bringing within it all matters of interest having any direct bearing on his theme; and the reader is introduced to the monastic systems of Spain and the East, from whence were derived many of the rules which were instituted in Anglo-British monasteries. English contemporary political history is closely studied—a difficult task, for the *Anglo-Saxon Chronicle*, which remains the chief authority for the period, is often biased, and its account has to be carefully checked by such evidence as is available from other sources. The most noteworthy figures in the book are the Archbishop Theodore and his frequent opponent Wilfred, Bishop of York. The latter had been mainly instrumental in obtaining the decision of the Council at Whitby, which separated the Church of Northumbria from that of Ireland and linked it to the Church of Rome. He was builder of many churches, including the famous abbeys of Ripon and Hexham, while he renovated the cathedral of York, and, by his influence and example, he stimulated the improvement of ecclesiastical architecture throughout the country. His desire was to elevate York into a metropolitan see, independent of the archbishopric of Canterbury; but on this point Theodore was too strong for him, and, despite the support of Rome, Wilfred was not only foiled in his endeavours, but compelled to relinquish his diocese. Theodore died in 690, having effected the union of the English Church, and so paved the way for the future union of the kingdom. Wilfred lived nineteen years later, but his old age was less tempestuous than that of the rest of his career, and he was content towards the end to live a life of dignified retirement. Bede, who acted as historian to them both, belonged to the next generation, his death occurring in 760. It is to him that we not only owe much of the early progress of English literature, but also the encouragement of ecclesiastical art, for he defended the use of pictures against iconoclasts, and upheld the callings of workers in copper, iron, gold, and silver. These could not have been very numerous at the time, for most of the Church furniture was brought over from the Continent. Sir Henry Howorth devotes some interesting pages to a description of contemporary work in the country of the Limoges, then the centre of French ecclesiastical art and the chief source of supply. In architecture and stonework England was more advanced, as is shown by the remnants of ancient buildings of the date which are still preserved, and the numerous fine stone crosses which have come down to us. Sir Henry's descriptions of some of the latter are highly detailed and full of interest, and his work throws great light on contemporary architecture. All the volumes are well and intelligently illustrated; there are numerous appendices, one of which, dealing with the works of Cædmon and extending to over forty pages, summarises all that is known regarding the first of English poets; while the numerous notes add greatly to the completeness of one of the most authoritative books on early English history that has yet been produced.

"History and Methods of Ancient and Modern Painting," Vol. II., by James Ward (Chapman and Hall, Ltd. 9s. 6d. net)

SO many fresh books on the history of art are being published, that one is compelled to eye each addition with reserve until the necessity for its issue has been established. This can only be justified by the writer showing that he either views the subject from a new standpoint, or has brought to light some new facts concerning it. Both these qualifications are fulfilled in Mr. John Ward's *History and Methods of Ancient and Modern Painting*, which, indeed, can hardly be considered in the light of an entirely new work, for the first volume was published some time ago, and the second, which has now come to hand, follows on the same lines which were laid down in its predecessor.

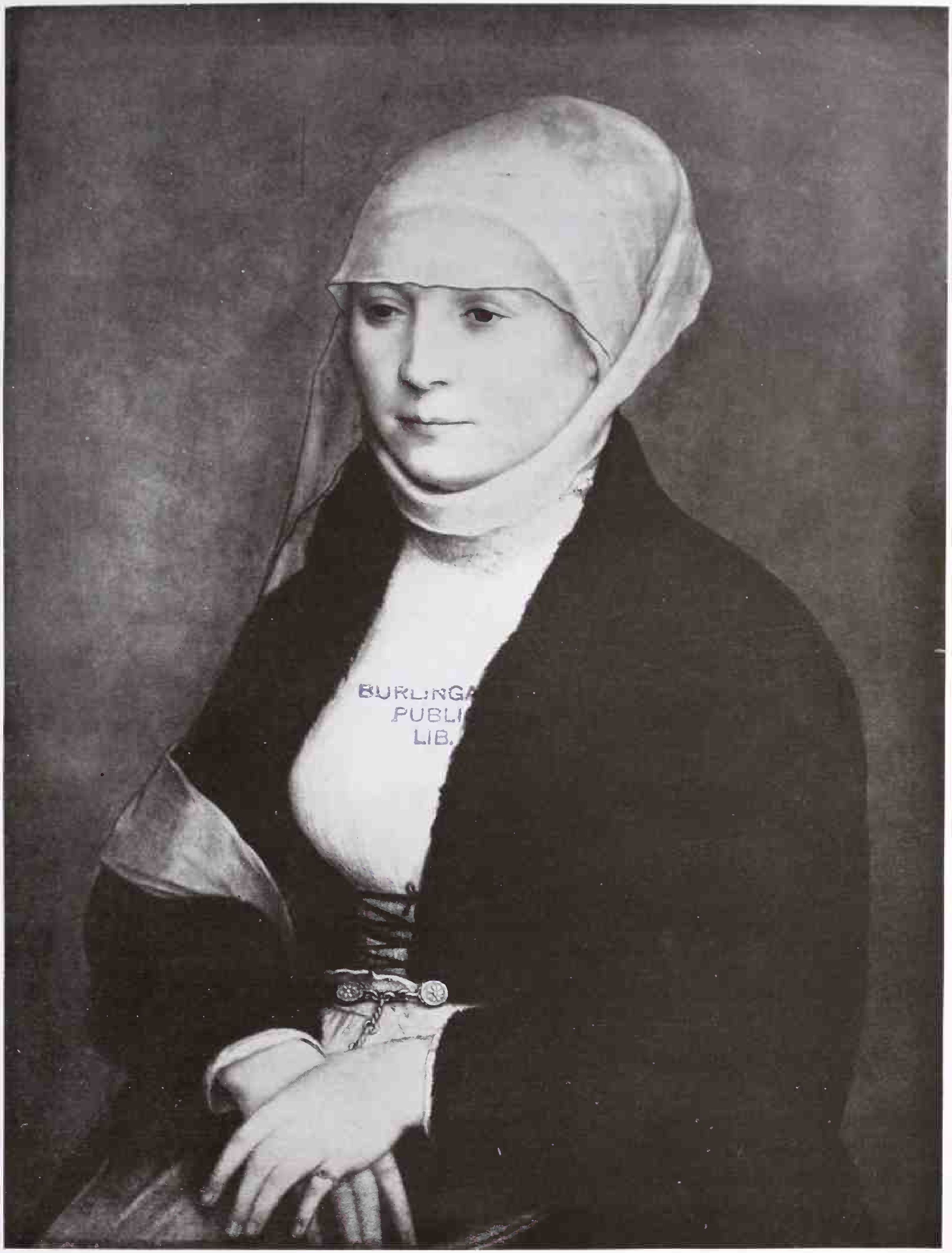
Its distinction from most books of its class is that the relations of different schools of painting and of individual artists to one another are clearly set forth. Another highly useful point is the explanations given of the technique of painting, the author describing the methods in which colours were applied at different periods and the pigments and vehicles used. The present volume deals with Italian painting from a little before the time of Cimabue until the close of the fifteenth century. On the vexed point of the authorship of the majority of the works attributed to the last-named artist, Mr. Ward hardly commits himself to a definite opinion, contenting himself with quoting the latest views of the controversialists, and pointing out that the likeness between early Sienese and Florentine paintings, owing to their common origin in the works of the Byzantine school, from the traditions of which they were not yet emancipated, prevents any clear discrimination being made between them. With Giotto and Duccio the author is on better defined ground, for the former had largely shaken himself free from Byzantine influence, while there is satisfactory evidence for the identification of the more important works of both painters. The latter point holds good to some extent with regard to all the masters of the early Renaissance period, but on the other hand many paintings have been allotted to them by Vasari and later writers which it appears probable should be credited to other men. In clearing up the correctness or otherwise of these disputed attributions, Mr. Ward shows himself a reliable guide, never venturing an opinion without good evidence to support it, and giving the pros and cons of the matter clearly and explicitly. In his present volume Mr. Ward carries the reader to the dawn of the great period of the Renaissance, in some cases actually overstepping it in the point of chronology, for the history of the school of Siena is continued practically to its close with the death of Sodoma in the middle of the fifteenth century. On the other hand, the history of Venetian art is left off before the advent of Jacobo Bellini, and that of Florence before the appearance of Leonardo. This arrangement, if not strictly logical, is convenient, and one looks forward to the writer's treatment of the greater masters, whom he has reserved for his concluding volume.

"The Ideals of Painting," by J. Comyns Carr (Macmillan & Co., Ltd. 7s. 6d. net)

THE late Mr. J. Comyns Carr was rather an interesting writer on art than a great critic, and both his virtues and his failings in these respects are exemplified in his *Ideals of Painting*. It is a survey of the history of European painting from the earliest times until the present day, and while not a page can be read without pleasure or instruction, it can be hardly recommended as a well-balanced and comprehensive summary of the theme. Mr. Carr has lingered unduly over the careers of favourite artists, while others almost equally important have been passed by almost without notice. As an example of this, one may cite the treatment of the English school. Hogarth's predecessors are passed over practically without mention. He himself is accorded 4 pages of letterpress, Reynolds 8, Gainsborough 4, and Romney and Barry 2 each; while Raeburn, Opie, Hoppner, and Lawrence are all dismissed in 11 lines. Only the names of Cox, De Wint, and Copley Fielding are included, while Whistler is altogether omitted. The same want of proportion characterises the treatment of the other national schools, while the writer's criticisms are sometimes apt to be biased. On the other hand, his book is valuable as doing fuller justice to the inspiration and influence of literature on art than is accorded to it by most critics. It may be recommended to readers who are already possessed of a general knowledge of the theme and can enjoy the artistic ideas of a man of high culture and wide knowledge, who could always infuse his writings with the charm of personality and express himself in delightfully lucid, easy, and well-chosen English.

"Pictures of Ruined Belgium," by Louis Berden and Georges Verdavaine (John Lane, 7s. 6d. net)

M. GEORGES VERDAVAINE'S story of ruined Belgium is one of the most terrible indictments ever brought against a civilised nation. It is told with commendable restraint, for many of the atrocities enacted by the Germans, if set forth in detail, would be too horrible for print. The writer has clearly shown that the outrages were not only sanctioned, but deliberately ordered by the Kaiser himself, so that all the scientific knowledge and systematised force possessed by the German Empire were utilised to perpetrate acts of barbarity more brutal, callous, and vindictive, and on a far more stupendous scale, than those recorded of any savage race. The letterpress is



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PORTRAIT OF A YOUNG WOMAN
BY HANS HOLBEIN
At the Hague

[*Photo Mansell*

supplemented by seventy-two pen-and-ink drawings by M. Louis Berden, which visualise to the reader some of the scenes of ruin to which the Germans have now reduced a great portion of Belgium. The artist executed these in circumstances of great peril, for the Huns were anxious to prevent any record of their devastations from being made, and would have shot without scruple anyone whom they discovered engaged in putting on paper such a chronicle of their infamy. An architect by profession, M. Berden's training has enabled him to draw with scrupulous exactitude the scenes he has witnessed. One feels that there has been no attempt made to exaggerate the ruin and desolation, but that actual facts have been set down with photographic exactitude, and because of this restraint the record is the more impressive and convincing. It deals with all sorts and conditions of buildings, for nothing has been too beautiful or too humble to escape the German wrath, and so, along with town halls and churches, we see lowly cottages and rows of unpretentious urban dwellings all equally gutted and plundered. Here and there is a hint of more cruel outrages than the destruction of property, for unburied bodies are shown lying about amidst the ruins. The sketches are drawn with an explicit and sentient pen, and should serve to bring home to English readers the abomination of desolation to which a large portion of the formerly rich and smiling Belgium has been converted.

"The Book of the Pistol and Revolver," by Captain Hugh B. C. Pollard (McBride, Nast and Co., Ltd.)

Captain Pollard's *Book of the Pistol and Revolver* gives a concise, interesting and well-written history of the weapon, from its most rudimentary forms to its latest developments, with instructions regarding its use and construction. It is the earlier portions of the volume which possess most appeal to the collector, for these deal with the types of weapon now most unfamiliar. So long as gunpowder had to be fired by means of a lighted match, there was little advantage to be gained in employing it in a light weapon, and it was not until after the invention of the wheel-lock at Nuremberg in 1515 that pistols came widely into use. They were known by various names; the dag was a short-barrelled, heavy weapon, usually of large bore, with a clumsy butt usually terminating in a large knob or ball—probably with the idea of being used as a club after the charge had been fired. Captain Pollard speaks of this as being synonymous with the tacke, but one fancies that the latter term was generally applied to a lighter variety of weapon. Longer barrelled than either was the petronel, from a later development of which, the dragon—a brass-barrelled, semi-pistol semi-carbine, with a fanciful dragon mouth—we derive the word "dragoon." Of somewhat later date was the snaphaunce, a half-way development between a wheel-lock weapon and a flint-lock, which was presently superseded by the latter. Flint-lock weapons remained in vogue until the beginning of the nineteenth century, after which the percussion-system self-igniting cartridges and the perfecting of the revolver followed one another in quick succession. The author devotes chapters to old and modern duelling, powder and cartridges, while his list of makers' names and the illustrated appendix on armourers' marks are highly useful. The illustrations generally are good, but would have been improved if executed on a larger scale, while the absence of an index mitigates against the utility of the work.

A Catalogue of Rare Books

The two hundred and fourteenth catalogue issued by Messrs. Myers & Co., 59, High Holborn, enumerates a large number of varieties in the form of incunabula, illuminated manuscripts, and choice old books, fine bookbindings and scarce engravings. Among the most interesting items are King Charles II.'s copy of the *Eikon Basilike*, bound by Mearne, the Royal bookbinder, and several other choice examples of the work of this well-known English binder. A noteworthy volume connected with the early history of Pennsylvania consists of the details of an agreement entered into by Penn and others settling the boundaries of *Pensilvania*, with two most interesting maps. There are numerous other items of Americana, several finely illuminated European and Oriental manuscripts, and a number of early autographs, while the early English books include a copy of that rare work, *Dame Juliana Barnes, or Berners, Booke of Haukyng*, "Imprinted at London in Lothbery over agaynst S. Margaret's churche, by Wylliam Copland," n.d. (between 1565-67).

Solid Agate Ware

Some further developments of Wedgwood's famous agate ware are now being shown by Messrs. Soane and Smith, 462, Oxford Street, W. It may be remembered that solid agate ware was produced of fine layers of clay of different colours and compositions, carefully manipulated by the thrower on the potter's wheel, producing a sense of waves resembling the natural veins of the stone. The present pieces are the result of experiments made shortly before the war, and have all been acquired by Messrs. Soane & Smith.

Local War Museums Association

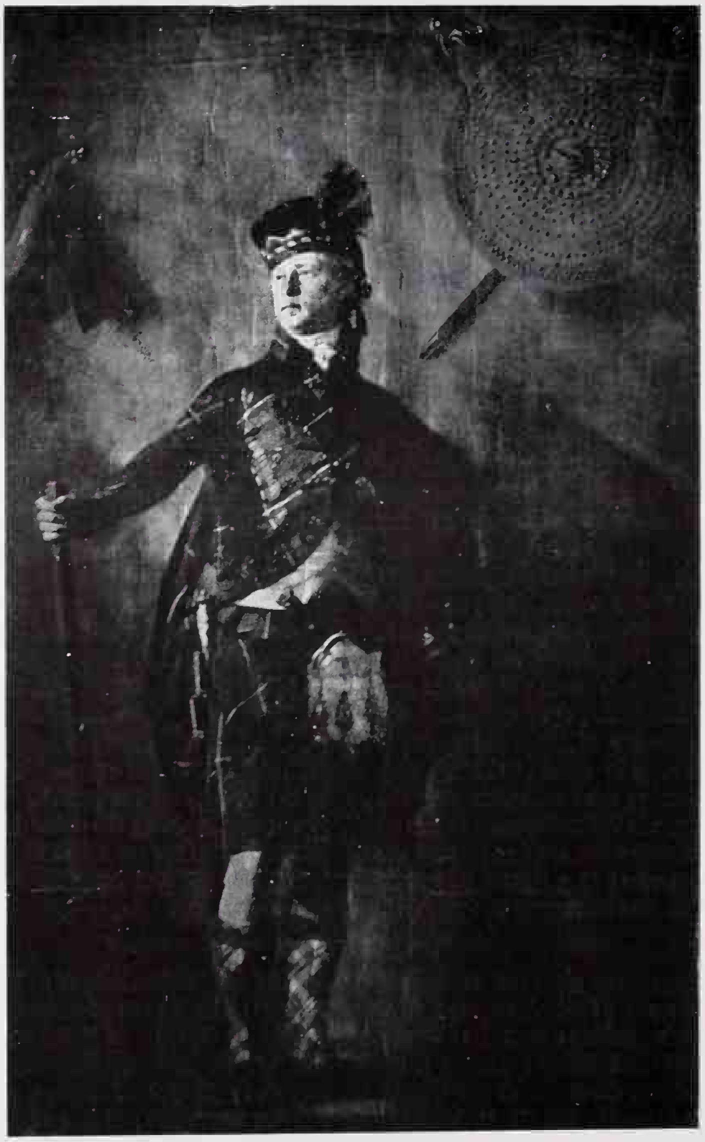
In addition to the names given on page 126, the following should be added:—Mayor of Abergavenny; Mr. A. Deane, Belfast; Mayor of Bath; Mayor of Cheltenham; Colonel J. R. P. Goodden, Chairman of the Dorset County Council; Mr. H. B. Mackintosh, Elgin; Chairman of the Gloucester County Council; Lord Mayor of Hull; Mr. F. W. Watson, Hartlepool; Provost of Kirkcudbright; Mayor of Kingston-on-Thames; Mr. Robert Bateman, Manchester; Mayor of Nuneaton; Provost of Peebles; Mr. H. Coates, Perth; Mr. W. R. Howell, Reading; Mr. H. D. Roberts, Brighton; Mayor of Sutton Coldfield; Mr. F. W. Teague, Southport; Mayor of Swansea; Mayor of West Bromwich; Alderman Whitehead, Burnley; Mayor of Worcester; Mr. George Kirby, York.

CURRENT ART NOTES

STEPHEN REID

The Royal Academy

THE war pictures in the present Academy are hardly more numerous than those that a six months' campaign against a semi-savage tribe used to bring into existence in former days. Nor can it be said that they are generally distinguished by deeper feeling or more sentient expression. It is true that Mr. Arthur Priest, in his *Mother, Mother!* essays with much power a note of unmixed tragedy. He shows a group of men who have been shot down, their dead or senseless bodies tumbled about the form of a young stripling, who himself, desperately wounded, is repeating the words which give the title to the work. The theme, however, is too gruesome for such a time as now, when we all realise too keenly the horrors of the war, and would put a stop to it in an instant did we not know that an undecided struggle would leave a legacy of an interminable series of conflicts for the future. Better, because more cheerful, is Mr. Fred Roe's *When the Boys come marching Home*, an anticipation of the return of a body of English troops, through an undevastated French town, when the war is over. There are strong yellows and browns in the background—partly sunlit and partly in deep shadow—which help to keep in tone the khaki uniforms of the troops, and are set off by the brilliant greens of a fruiterer's stall and the blue garb of some of the lookers-on. It is a well-coloured and effective work, and the same tribute may be paid to *The Piping Times of Peace*, in which the deep blue of the night sky and the light of a brazier combine



COL. ALASTAIR MACDONELL OF GLENGARRY BY SIR HENRY RAEBURN
BY PERMISSION OF MESSRS. WALLIS AND SON, THE FRENCH GALLERY

harmoniously with the khaki worn by the group of soldiers in the background. Mr. Roe is almost alone in telling of future peace, practically all other war artists being content with depicting present or past conflict. The future as well as the past is perhaps hinted at in Mr. Andrew C. Gow's *On the Road to Berlin*, showing Napoleon warming his hands at a hastily constructed fire during night-time in the depths of a forest. It is well painted, but brings no fresh ideas to the realisation of a somewhat hackneyed theme. There are representations of the present war on land and in sea and sky. Mr. W. L. Wyllie's *Battle in the Air: Ypres Salient* is one of the most important of the latter. The bird's-eye view of the ground below, spread out like a map, gives a fine effect of height; but the aeroplanes above are rendered with too much detail, and appear stationary in mid-air rather than moving at a tremendous speed. One of the most important and best of the war pictures is Miss Lucy Kemp-Welch's *Forward the Guns*, in which a team of galloping gun-horses, the foremost shying at a bursting shell, are shown dashing out of the canvas at the spectator. The horses are finely drawn, but the picture would gain by greater concentration; there is too much canvas to draw away the spectator's eye for him to fully take in the effect of the maddened rush of the foremost team. Mr. James P. Beadle depicts *The Attack of the Ulster Division at the Battle of the Somme*, giving a spirited rendering of the onslaught among the German trenches. The work is realistic and painted with minute attention to correct detail; the latter trait is perhaps too highly insisted upon at the cost of breadth. Mr. W. B. Wollen is more dramatic in his *London Territorials at Pozières*, in which the grim work of a hand-to-hand conflict is set down with little reticence. Mr. J. C. Dollman's *Fraternité*, showing a group of wounded English and French soldiers assisting one another back from the battle line, gives a kindlier aspect of the war; the figures are well composed and the individual units clearly discriminated.

Once more resuming the general survey of the exhibition with a glance round the fifth gallery, one may note *The Check Shawl, Green and Silver*, by Mr. Algernon Talmage, as a piece of sincere and soundly painted work, redolent of open air, and, though highly finished, marked by breadth of feeling. In *A Modern Billy Pringle* Mr. A. J. Munnings gives one of his adequate equestrian scenes, distinguished by brighter colour than usual. Among the several good landscapes in this room are Mr. Arthur Streeton's *Australian December*, with its spacious vista of unfamiliar scenery; Miss Emily Court's breezy *Hampstead Heath;* and the *Red Bank, Herefordshire*, of Mr. S. J. Lamorna Birch, a bird's-eye view of a river, with a red cliff forming an effective contrast against the green foliage and the cooler tones of the river. Mr. William Strang, in his *Youth and Age*, strayed into allegory with disastrous effect, the *tout ensemble* suggesting a design for a patent medicine advertisement poster. But, indeed, all the allegories in the exhibition are failures, and it must be confessed that there are few British painters at the present time who possess the combination of imaginative insight and poetic feeling to essay this branch of art with much chance of success. The *Mermaid* of Mr. Maurice Greiffenhagen points him out as one among the number. The picture is impregnated with the feeling of romance and a sense of remoteness from orthodox life, which induces one to accept the episode of the old-world fisherman encountering the mermaid as a likely event, and this element of verisimilitude having been attained, the dramatic power of the work and its finely decorative effect can be enjoyed to the full. Another adventure into the realm of "fairie," Mr. Anning Bell's lunette of *Titania and Indian Child* is a well-balanced and decorative arrangement; while Miss Hilda Fearon's *Road across the Downs*, a crisply painted open-air figure piece, shows breadth and atmospheric feeling.

Miss D. W. Hawksley's *Johanna* shares the distinction with Mr. Gerald Moira's *Blue Carpet* of being one of the two most noticeable works in the sixth gallery. It suggests a Japanese colour-print on an enlarged scale, and the arrangement of flat tones of colour, admirably massed and spaced, has all the decorative feeling and something more than the quality that one associates with its prototypes. Mr. Moira's picture is more immediately insistent, its strong tones of blue and white compelling attention. The artist has successfully harmonised these, but the interest of the work is not sufficiently centralised. A dignified and pleasing *Portrait of Sir Charles Wyndham*, by Mr. Hugh G. Riviere, and a well-characterised likeness of the *Lord Bishop of Barking*, by Mr. George Hall Neale, are among the other works not already noted in this room. Two of Mr. Arthur Hacker's portraits—an easily posed likeness of *Major R. A. Scott* and one of *Albert Brassey, Esq., M.F.H.*, in hunting costume—in gallery No. 7, are excelled in interest by his picture of *The Cup*, a fancy figure subject, treated with more freedom than is usual with the work of this artist, and distinguished by its rich, sensuous tone. Mr. Robert W. Allan's pleasantly coloured *Athens*, Mr. Adrian Stokes's broad and impressionistic *Promise of May*, Mr. S. Melton Fisher's well-painted interior scene entitled *Far Away*, Mr. H. Bellingham Smith's quaintly costumed figure piece *Old Tapestry*, and Miss M. V. Watherston's effective *200 yards from the Bosche Trench*, should all be noted. The next gallery is dominated by Mr. Sydney Lee's gigantic *Home of the Eagle*, which appears to be a view of Gordale Scar, the theme of one of James Ward's finest works. Mr. Lee's version is effective, but is rather scenic than pictorial, the subject being essayed on too large a scale and the handling somewhat coarse. A representation of *Beau Nash interrupting John Wesley's Meeting, Bath, 1739*, gives Mr. William Hatherell opportunity to introduce some well-painted figures in the picturesque garb of the period, and the picture is more interesting on this account than as a dramatic realisation of the incident.

In the room devoted to cabinet pictures, Mr. Charles Sims contributes a vividly coloured sketch of *Water's Farm, Robertsbridge;* Mr. Edward Butler a well-painted interior scene, entitled *Twilight, Lamplight, and Firelight;* Mr. George Clausen some typical London scenes.

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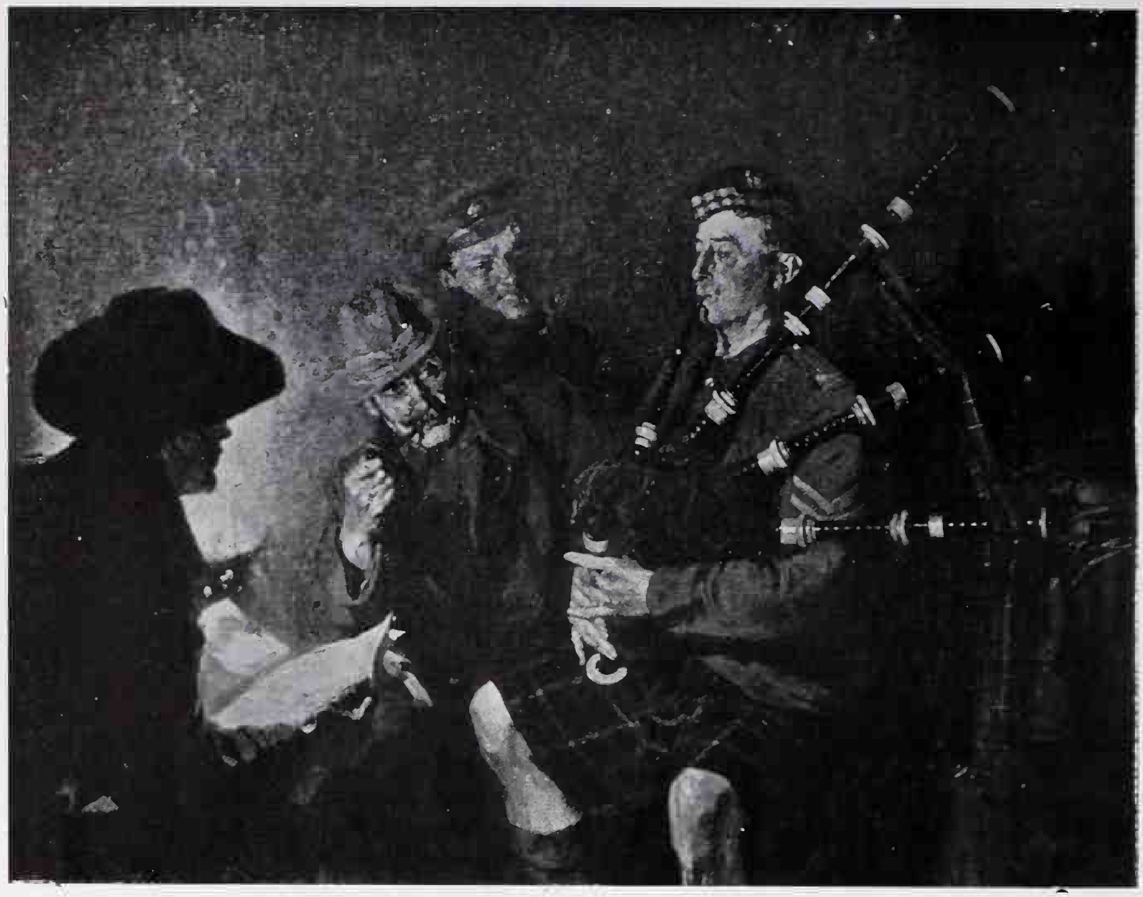

THE PIPING TIMES OF PEACE BY FRED ROE, R.I. AT THE ROYAL ACADEMY

Mr. Claude Shepperson an animated view of a continental *Market*, full of colour and sunlight; Mr. A. S. Cope a broad and effective sketch of the *Sunny Thames;* and Mrs. Carpmael a strong drawing of *Hangman Hill*, noteworthy for its fresh colour and open-air feeling.

Galleries Nos. 10 and 11 are largely occupied with war pictures, most of which have already been mentioned. Besides these, attention may be directed to the Hon. John Collier's admirably drawn and highly finished *Pomps and Vanity*, a study of a half-draped figure, pleasing in colour, but wanting something in interest because of the impersonality of the technique. Mr. Harold Speed's *Acropolis*, lighted up by sunset glow, is both effective and satisfying, contrasting in its brilliancy with the quieter tones of Mr. J. Coutts Michie's impressive *Chilly Winter*. A striking likeness of *Frederick Litchfield, Esq.*, by Mr. George Henry; Mr. Richard Jack's *Miss Muriel Hirst*, with its strong and well-expressed colour scheme; and Mr. Christopher Williams's dignified yet kindly *Right Hon. David Lloyd George*, are all capital examples of portraiture. Among the water-colours there is little calling for special comment. Mr. John R. Willmer's *Dream of Omar Khayyam*, a crowded composition with many figures, attains a rich, tapestry-like effect; Mr. A. Van Anrooy's *Canal in Dordt* is gratefully cool and harmonious in tone; Mr. Archibald Barnes's *Fish Shop* is brilliantly executed; some strongly handled South African scenes are contributed by Mr. R. Gwelo Goodman; Mr. Arthur Rackham shows his usual refined and certain handling, and something more than his usual dramatic feeling, in *Merlin and Nimue;* Miss Eleanor Hughes's *Last of the Snow* is marked by open-air feeling and crisp, direct handling; Miss Rosa Wallis's *Flower Field, Tyrol*, is a piece of tender colour, thoroughly sincere; and Mrs. Laura Knight's *Snow*, a similar effect to her drawing at the Royal Water-Colour Society, is marked by the same force and freedom of handling.

Raeburn's Portrait of Macdonell of Glengarry

THE National Gallery of Scotland may be congratulated on the permanent acquisition, through Messrs. Wallis & Son, of the portrait of *Colonel Alastair Macdonell of Glengarry*, by Raeburn, one of the artist's finest and best known pictures. The work has long been on loan at the Gallery, and it would have been a national loss had it been transferred to private custody again. According to the catalogue of the 1876 loan exhibition of Raeburn's pictures at Edinburgh, it was supposed that the canvas was painted about 1800, but this surmise is contradicted both by the age of the sitter and the style of the handling; and it is now generally set down to 1812, the year when Raeburn exhibited it at the

Royal Academy. Macdonell was head of a clan noted for its adherence to the Stuarts, and served Sir Walter Scott as the model for Fergus MacIvor in *Waverley*. He was the last Highland chief to retain the manners and customs of his forefathers, habitually wearing the national costume, in which Raeburn has represented him, until his death in 1828. Mr. W. D. McKay gives an eloquent panegyric of the work in his *Scottish School of Painting*, in which he singles it out as one of Raeburn's greatest achievements, distinguished by certain qualities which make it stand in a class apart from most of his other works.

The National Portrait Society

MR. AMBROSE MCEVOY cut the most striking figure in the sixth annual exhibition of the National Portrait Society at the Grosvenor Gallery, for he was represented with fourteen canvases, which, whatever their merits or demerits, at least fulfilled the office of arresting the spectator's interest. Like all clever and individual painters, Mr. McEvoy has various mannerisms, which enable one to identify his pictures without the aid of a catalogue; and there appears a danger that both the artist and his admirers may come to believe that it is these mannerisms, and not the more sterling qualities of his work, which constitute its chief attraction. In his portrait of *Mrs. Goodenough* the artist was represented in his earlier and more finished manner. It was a pleasant rather than an arresting picture—a good picture to live with, but not one to compel attention on the walls of an exhibition gallery. The colour was dulcet, the flesh-tones and textures realised with truth and refinement, and the personality of the sitter graciously and agreeably set down on canvas. Mr. McEvoy's later manner is more forceful and more striking, but it is also less finished, less informative, and tends to stereotype itself in an arbitrary, conventional, and limited colour-scheme. The picture of *The Honble. Mrs. Francis McLaren* might be taken as an extreme example of this. A full-length figure of a graceful woman in a white long-trained dress was effectively posed against a dark black-blue background. Her face and part of her figure were suffused with golden light. The effect was striking, but artificial, for there was no apparent cause for much of the coloration which appeared on the white drapery, while the handling of the work was too summary and unfinished. The portrait of *Mrs. Francis Howard* was far more convincing, while its colour arrangement, still in blue and gold, was more subtle, though even in this there was a tendency on the part of the artist to unduly generalise the modelling of the face. Throughout the majority of Mr. McEvoy's other pictures blue and yellow remained the predominant colours, while the work generally was distinguished more for its economy of effort than for the thoroughness of its execution. Mr. John Lavery's *Portrait of Miss E. Constance Jones, D.Litt.*, was a thoroughly sound piece of technique, artistic in conception and true in its characterisation. The *Mrs. Leeds* by Mr. G. Boldini showed his usual facile execution. Mr. Augustus John in oils and Mr. Jacob Epstein in bronze both contribute strong but unprepossessing portraits of Lord Fisher. Mr. William Nicholson is represented by two portraits, both clever but rather dark in tone; Mr. Harold Speed by a well-painted head and shoulders of *Edward Warren, Esq.*; and Mr. F. C. B. Cadell by a sketchy but very effective *Portrait of a Lady*. One of the most striking works in the exhibition is Mr. George W. Lambert's *Lady Beaverbrook*, in which the painter has resolutely faced the problem of rendering flesh-tones and textile values as they appear in nature. Except that the carnations of the face appear a little over-coloured, he has succeeded in doing this, and producing an interesting and convincing picture, as realistic and full of detail as an example by an old Dutch master.

The Royal Society of Painters in Water-Colour

THE charm of the unexpected was wanting in the 168th exhibition of the Royal Society of Painters in Water-Colour. Good work was there in plenty, but it was generally conceived and executed on orthodox lines by painters whose outlook and mannerisms are already familiar. One of the principal centres was deservedly given to Mr. F. Cadogan Cowper's *Fiorella*. In this the artist had given rein to his delight in rich colour, setting against a background of deep lustrous blue a high-born girl in the sumptuous costume of the Italian Renaissance. Crimson, gold, and white served to make up the components of the colour-scheme, rendered interesting by the beauty of the subject and the completeness and certainty of the handling. Mr. S. J. Lamorna Birch was strongly represented, his largest contribution being *The Hamlet Asleep*, distinguished by its quaint but well-sustained tone and its feeling of tranquillity. Lighter and more brilliant in colour were his *Valley of Penberth* and *The Quarry Road, Lamorna*, which expressed what may be called the poetry of topography, giving the details of a wide-spreading expanse of landscape, but transfiguring them with sunlight and colour, so that they become typical of nature. Mrs. Laura Knight seems destined to become the W. P. Frith of the twentieth century and record the pastimes of the people for future generations. Her outlook, feeling, and technique are, however, altogether different from that of the Victorian painter. Frith was a literary sentimentalist, who told stories in paint without overmuch concern in the natural truths of their environment, while Mrs. Knight is a realist who observes all facts with equal sincerity. Her *Roundabout* derives most of its attraction as a record of contemporary life, set forth with great directness and adequacy; but the *Snow and Ice*, showing a number of children by the side of a skating pond, is interesting throughout. The figures are full of animation and vitality, the colour true, and the handling free and spontaneous. Mr. W. Russell Flint, in *Makers of Airships* and the *Munitioneers' Pool*, pictures war-work in an attractive and thoroughly artistic manner; while good work is shown by Messrs. Robert W. Allan, Sir E. A. Waterlow, Moffat Lindner, Oliver Hall, Albert Goodwin, and Colin B. Phillip.

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THE *Lively Recollections* of Canon Shearme cover a period extending from the middle of the last century to the present time, during which he came into contact with all classes of society, from royalty downwards. Born at Cothill, Stratton, North Cornwall, in 1842, Mr. Shearme has some good stories to tell of highwaymen, smugglers, and wreckers, tales of whom were still current during his boyhood. His first introduction to royalty was as an Oxford undergraduate, and was entirely unpremeditated; for, hurrying to drill with the university volunteer corps one day, Mr. Shearme came into collision with a young man rounding the corner of Carfax, his rifle running into the latter and momentarily depriving him of his breath. It was not until Mr. Shearme had made his apologies that he realised it was the Prince of Wales—the future King Edward VII.—whom he had so nearly knocked over. Later on, when the Canon had joined the Church and become Vicar of Ryde, he encountered royalty under more orthodox circumstances, by preaching a number of times before Queen Victoria and being not unfrequently honoured with commands to dine at Osborne House. Before going to Ryde, Mr. Shearme was presented to the living of Holmbury St. Mary, then, as now, the seat of a colony of well-known artists, among whom were numbered George Edward Street, the well-known architect, H. T. Wells, Frank Walton, and W. Biscombe Gardner. The best anecdote about artists, however, does not refer to any of these, but to Mr. Charles J. Holmes, whose health was once proposed by Mr. John Lane, the publisher, in a speech beginning as follows: "As I look round about me I see a very distinguished artistic and literary audience, for it is not often one finds assembled in so small a company the director of the National Portrait Gallery, the editor of the *Burlington Magazine*, the publishing manager of the Vale Press, the Slade Professor of the Fine Arts at Oxford, as well as an artist who is one of our finest landscape painters." To the surprise, no doubt, of some of his audience, Mr. Lane explained that all these distinguished offices were centred in the person of Mr. Holmes, who since then has become director of the National Gallery. Reminiscences of other well-known people, of travels abroad, and fishing expeditions in Scotland, serve to make up an entertaining book, which fully justifies its title of *Lively Recollections.*

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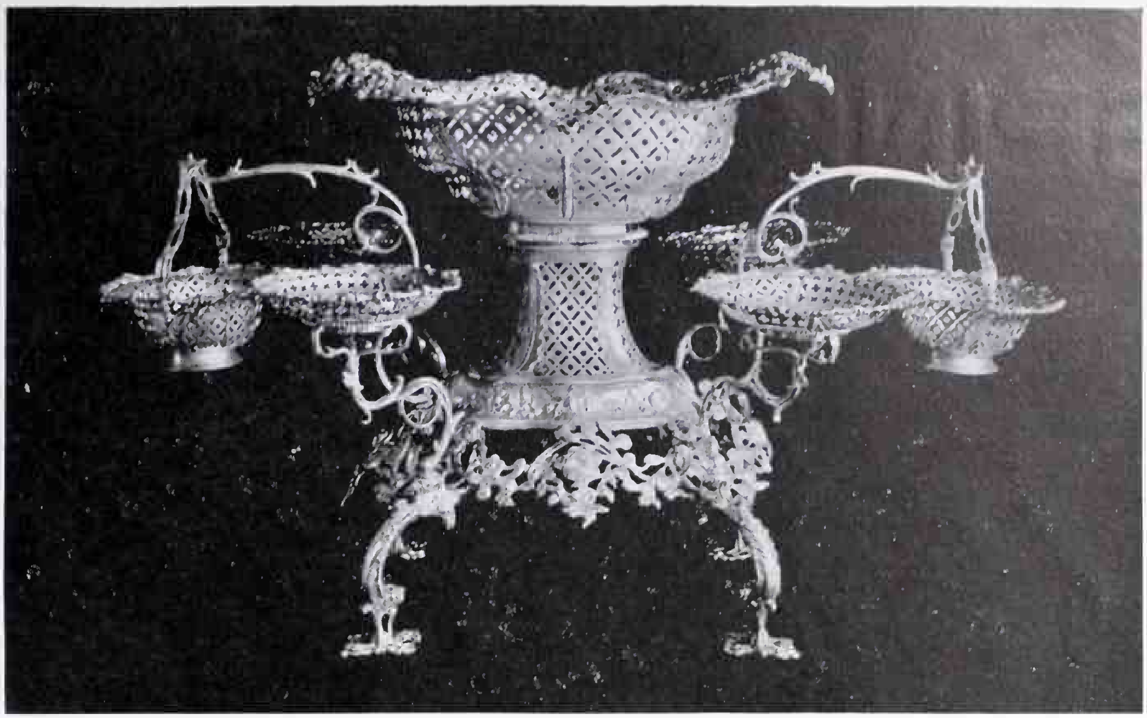

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Continued from Page II.

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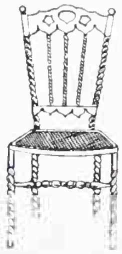

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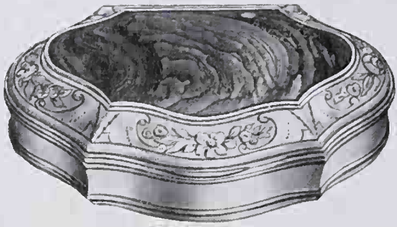

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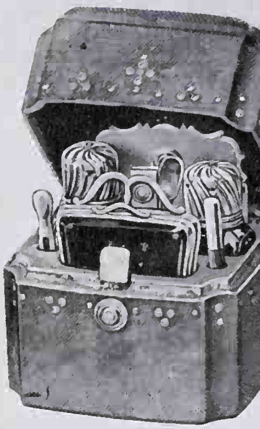

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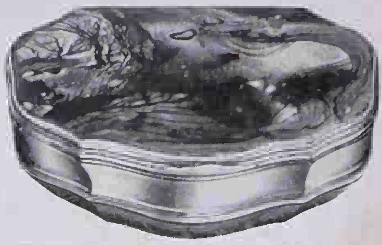

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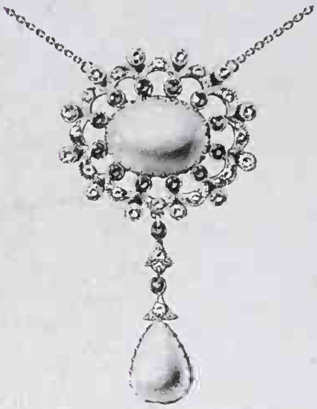

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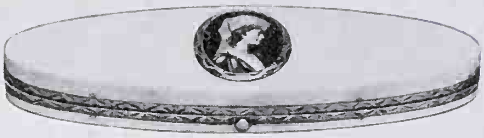

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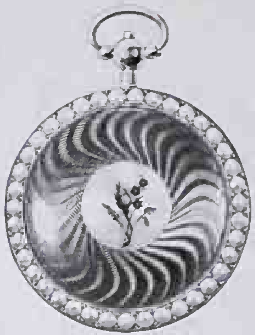

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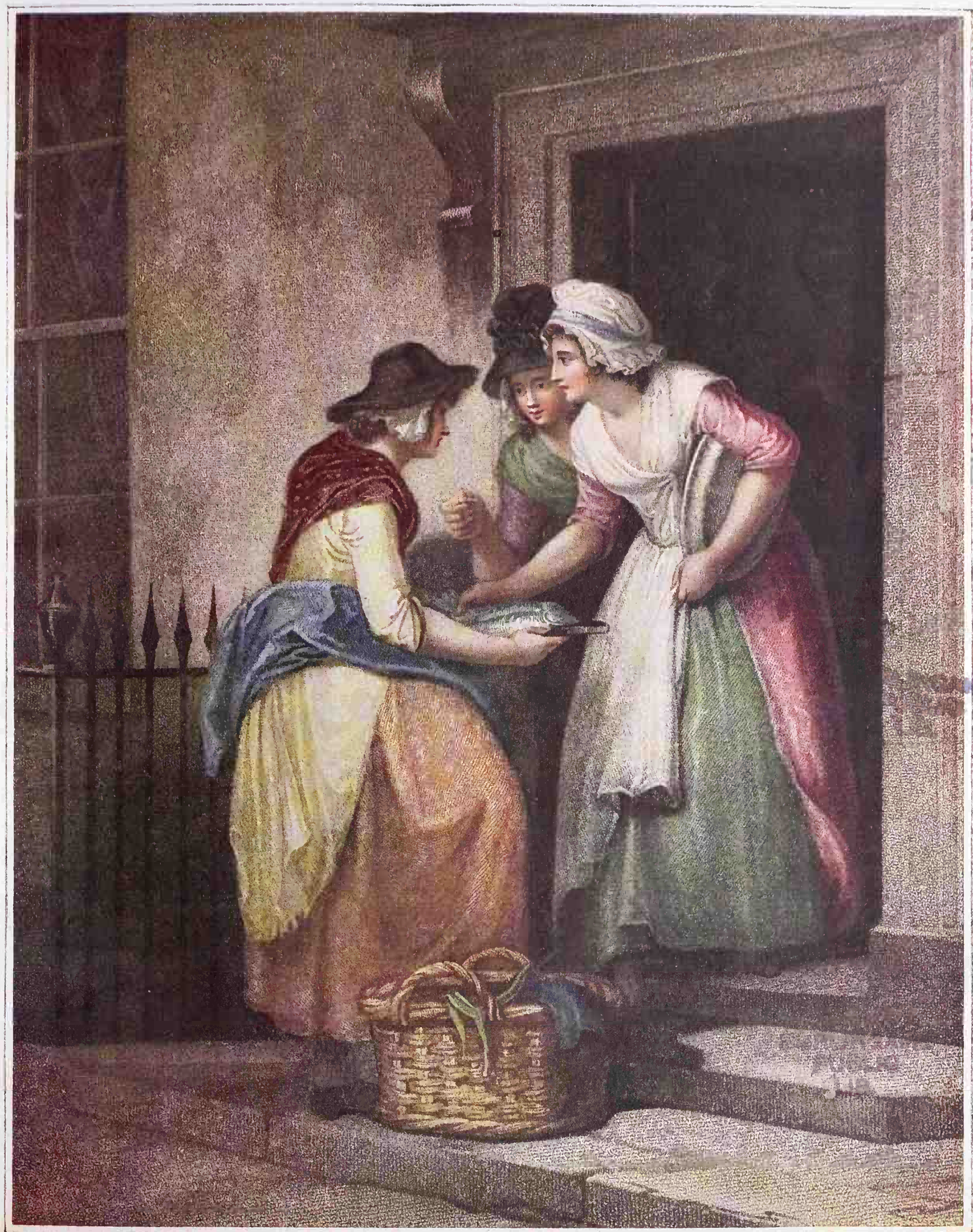

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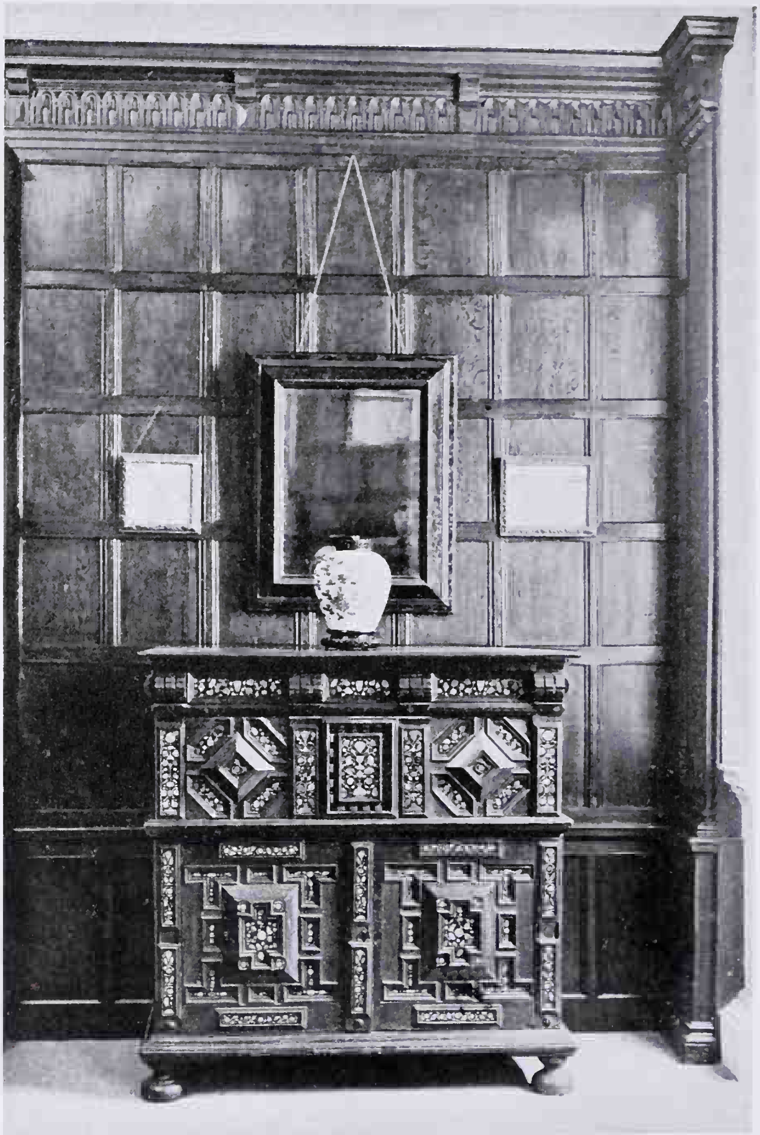

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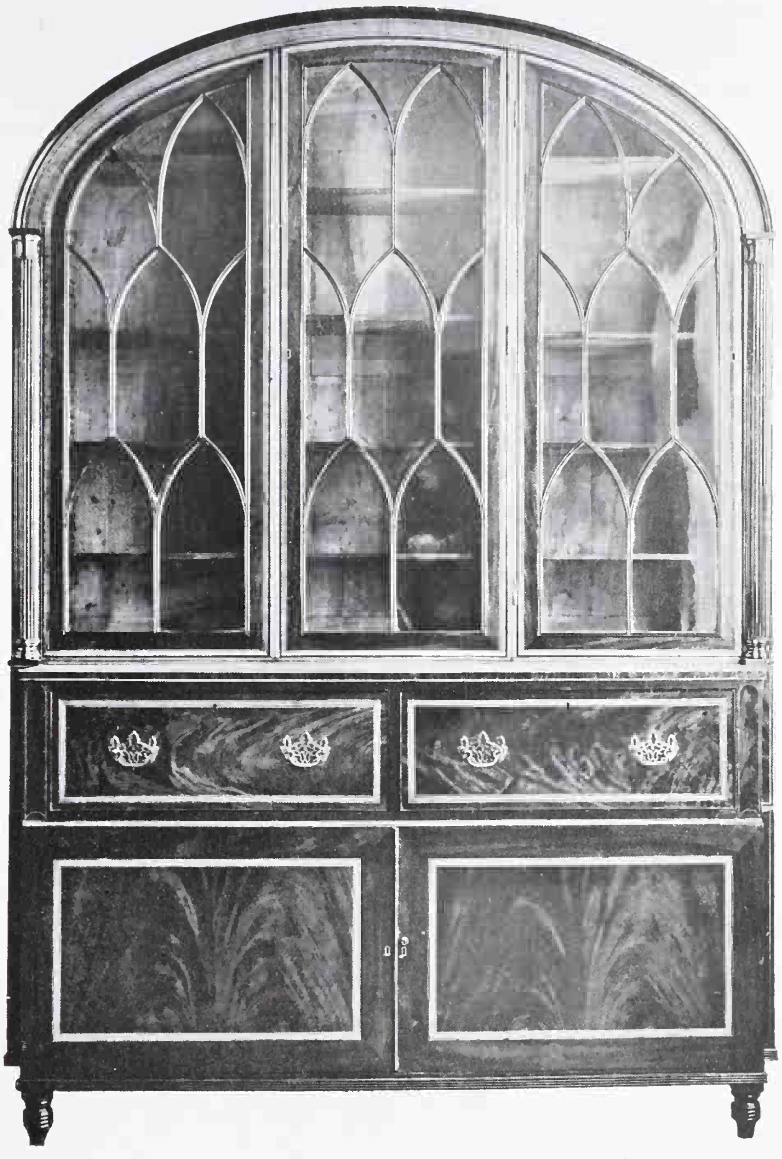

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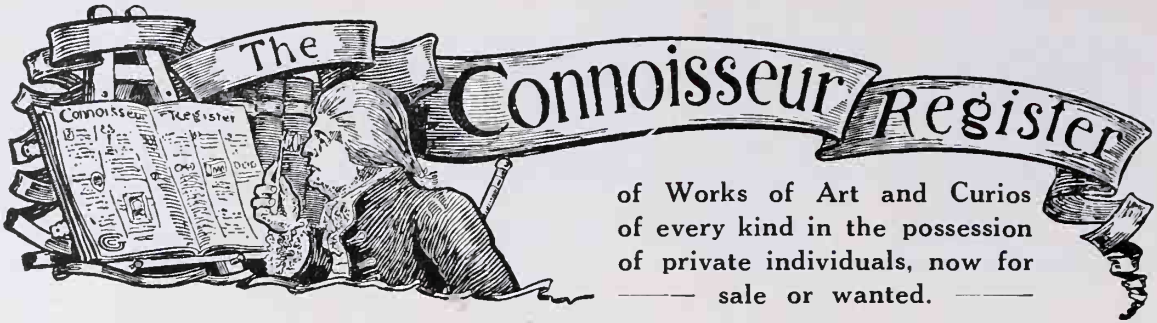

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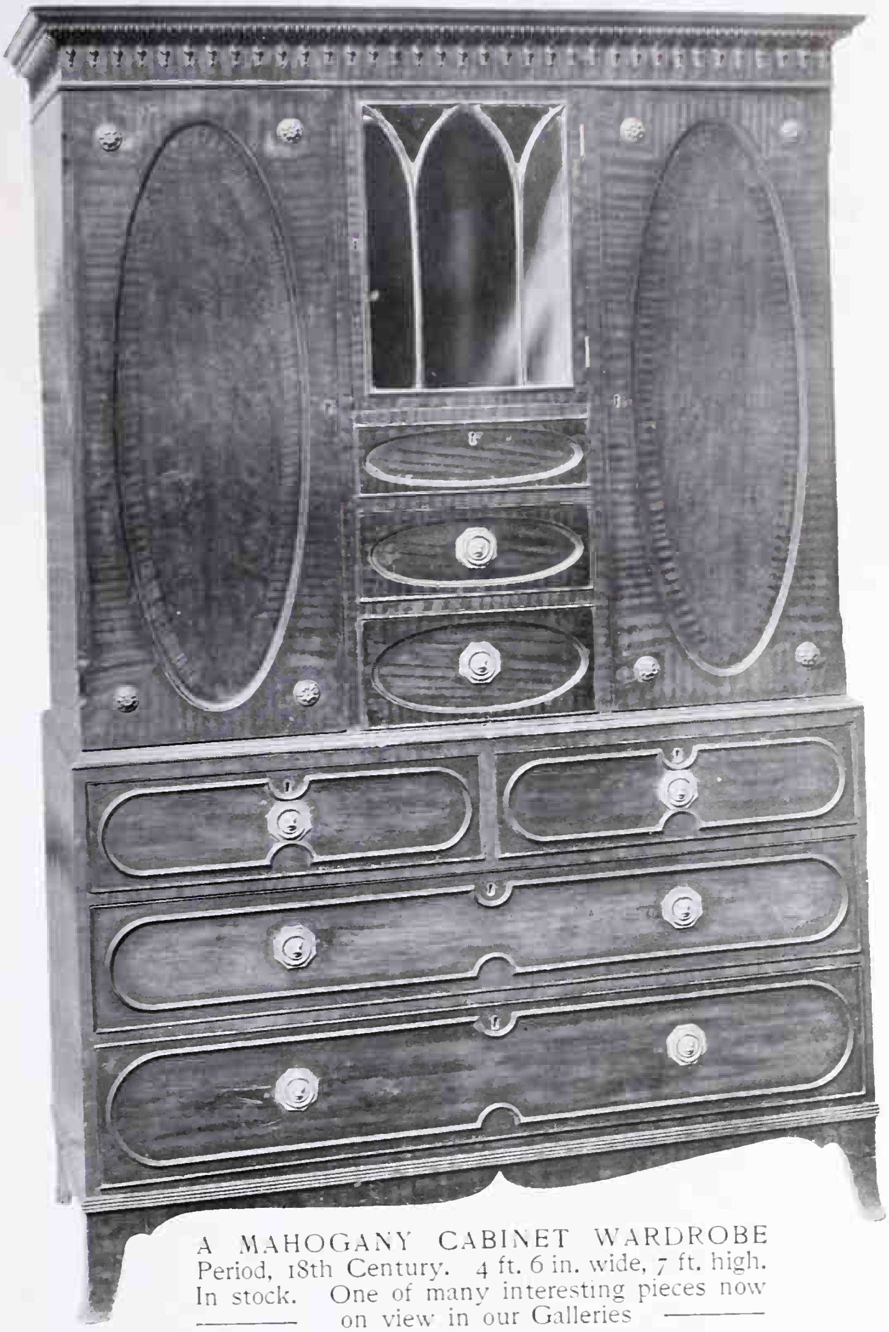

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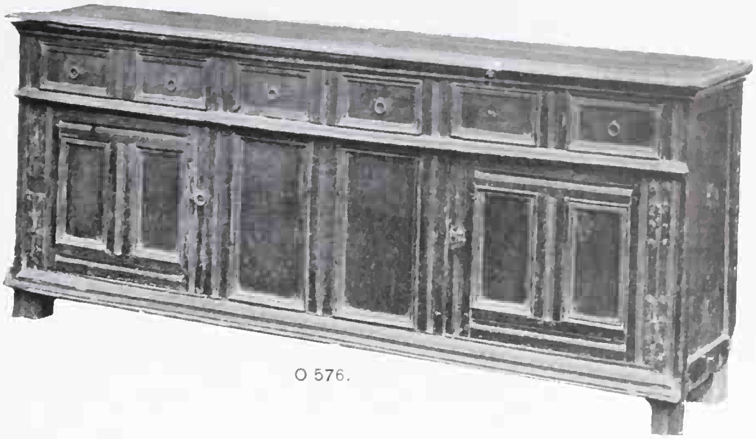

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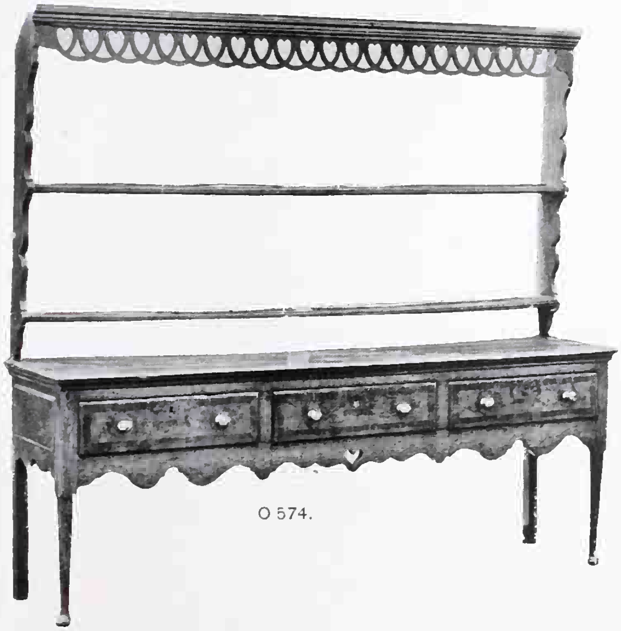

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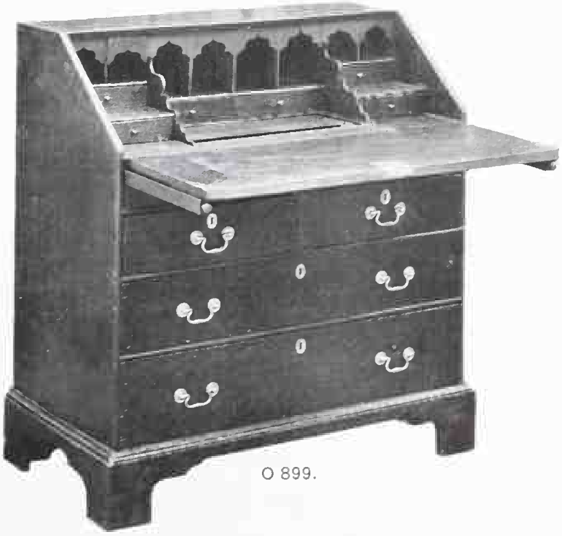

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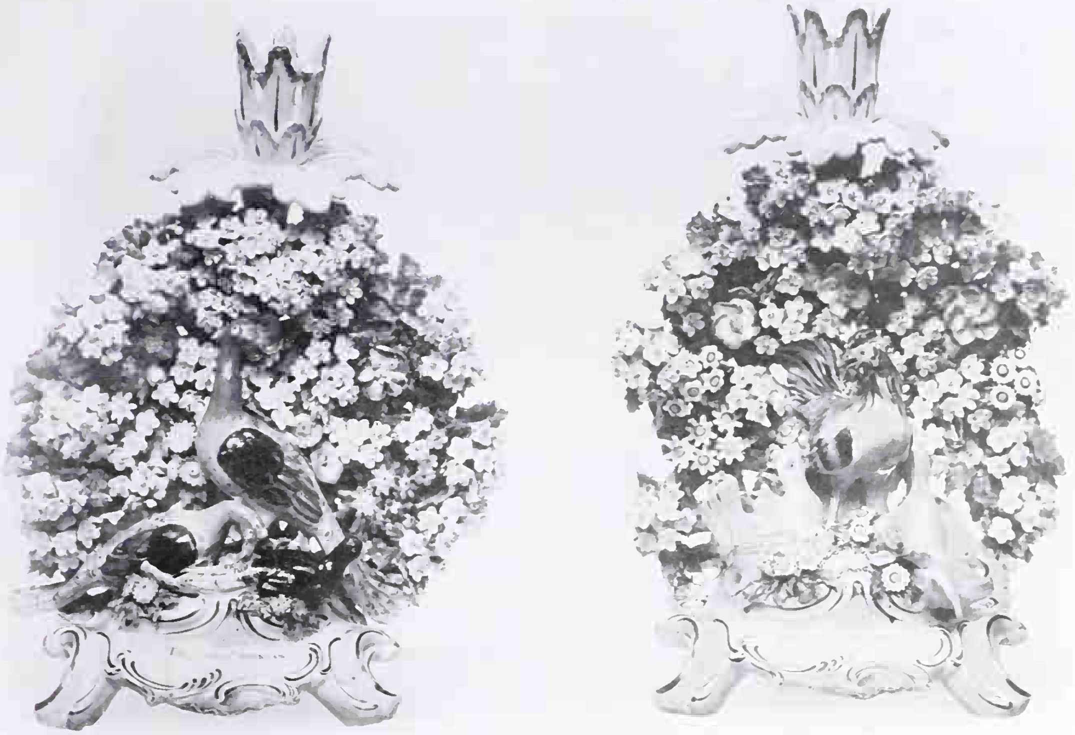
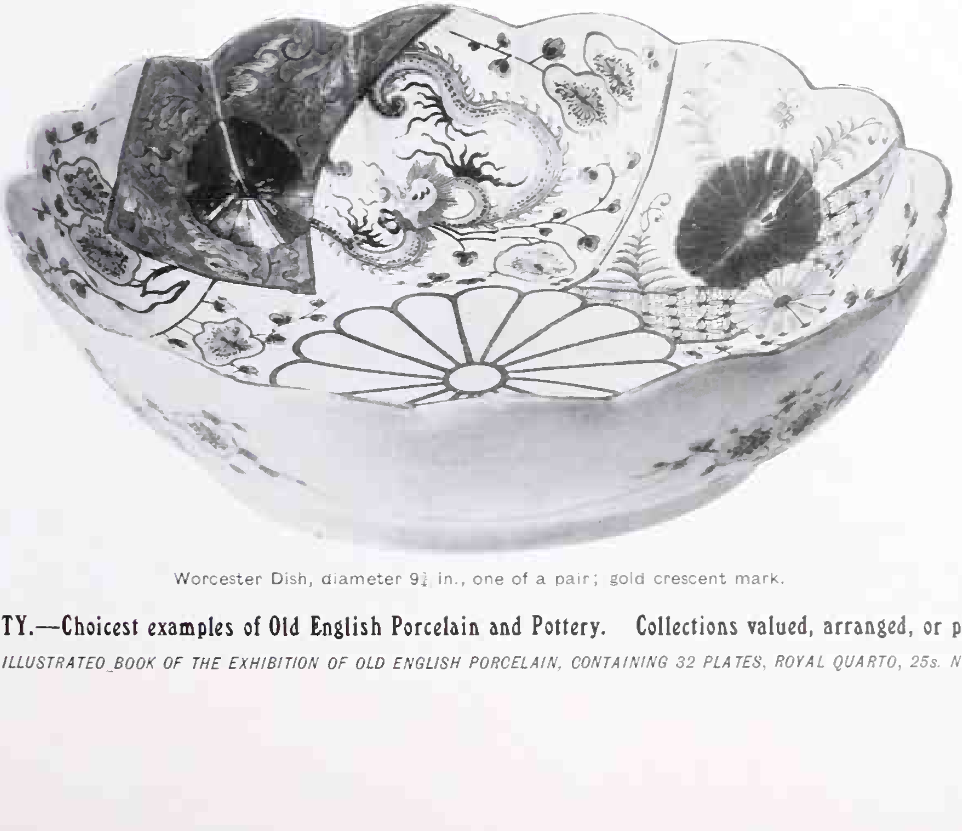


Chelsea, Pair of Candlesticks—"The Vain Jackdaw" and "The Cock and Jewell."



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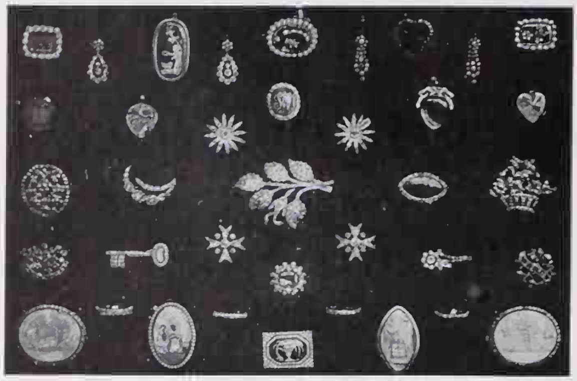

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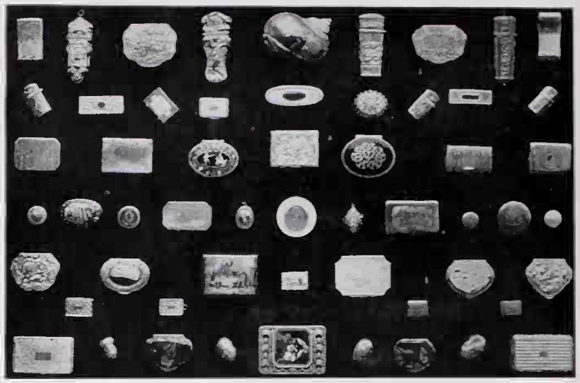

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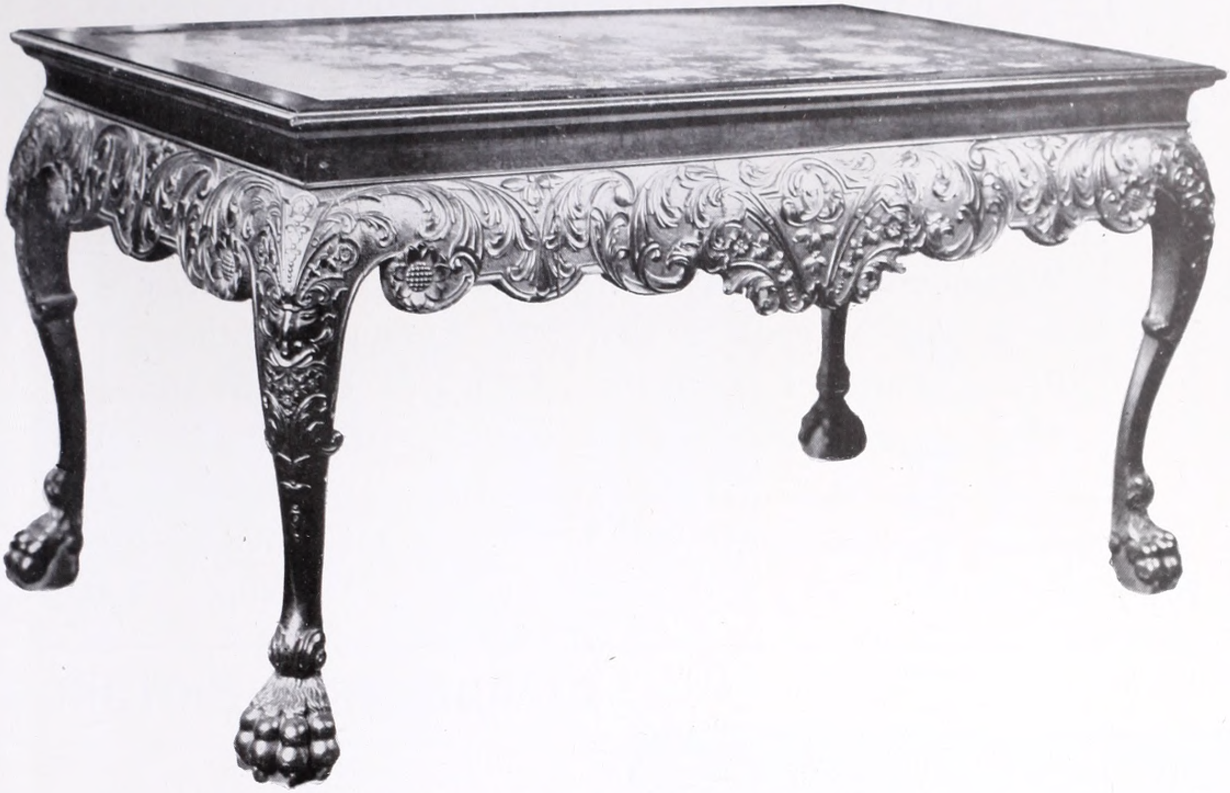

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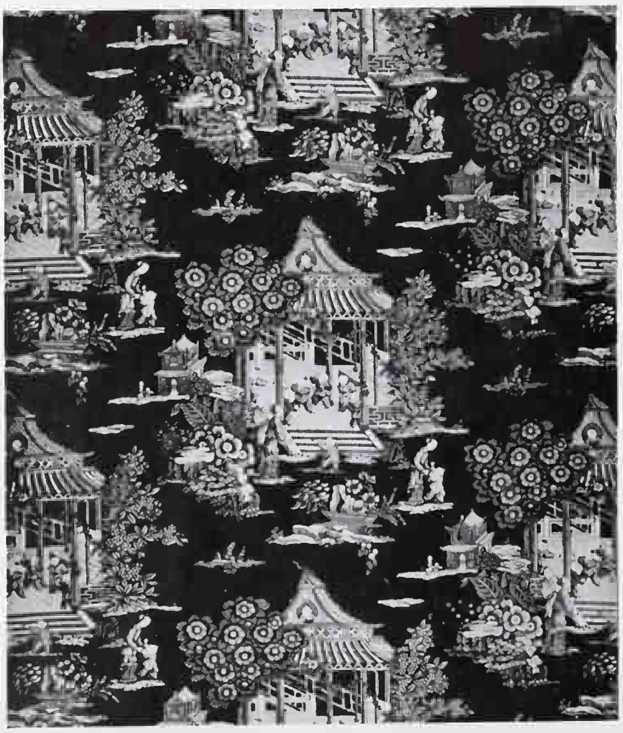

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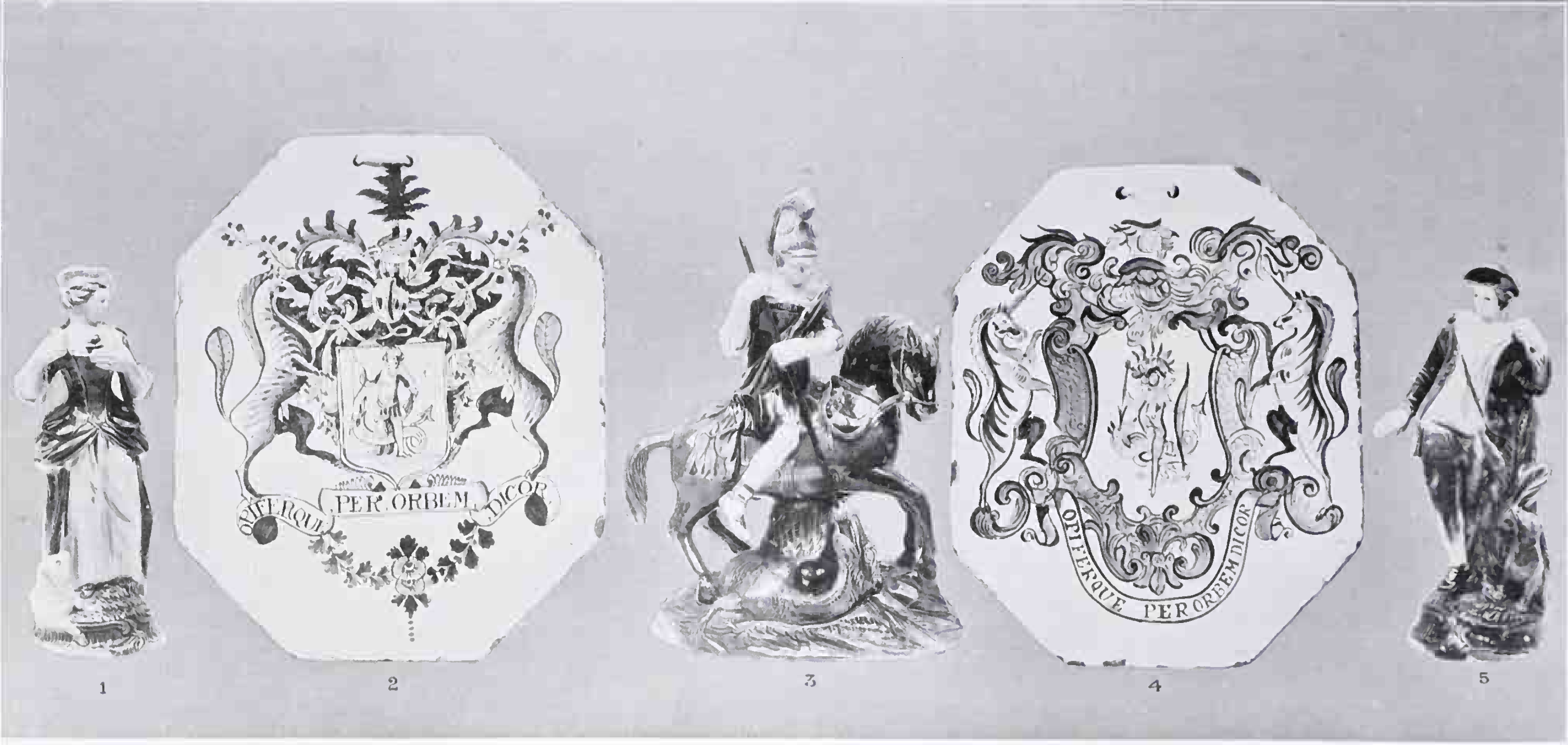

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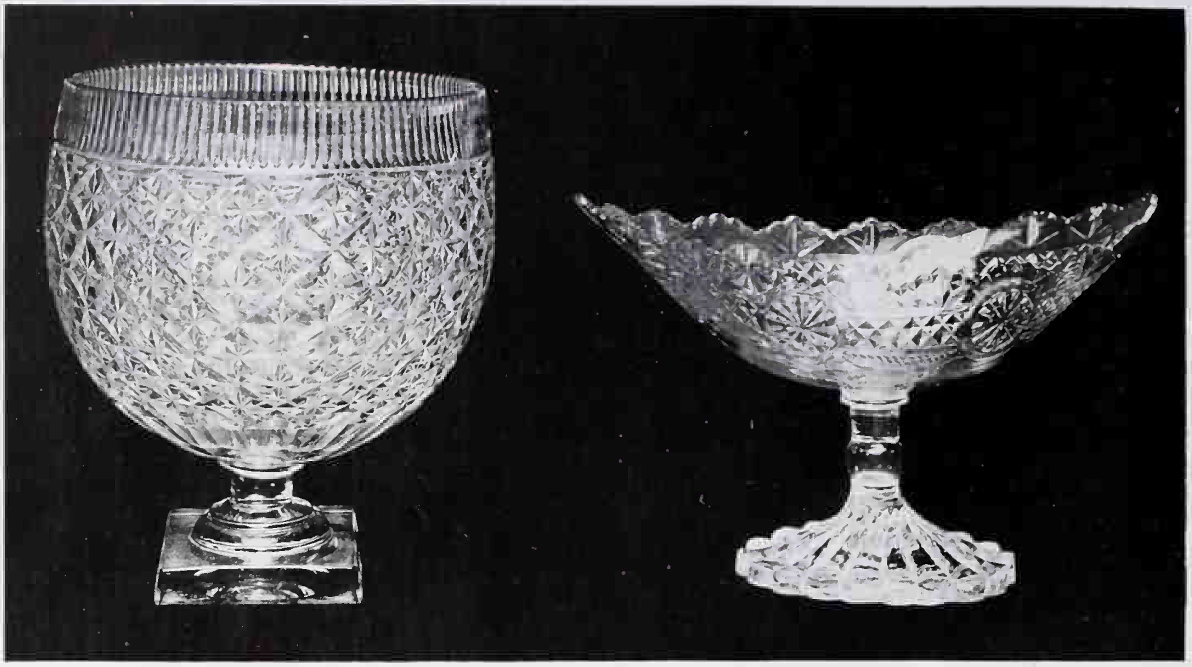

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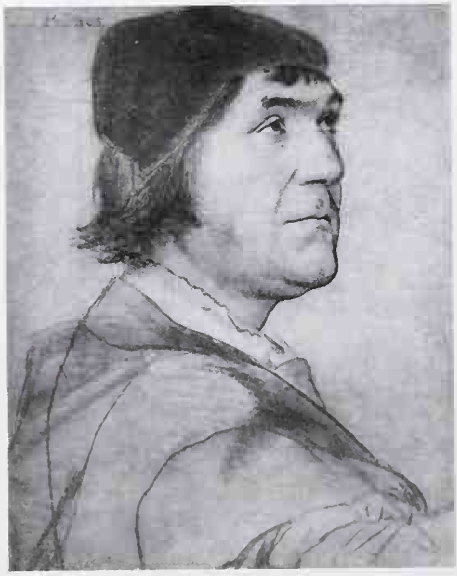

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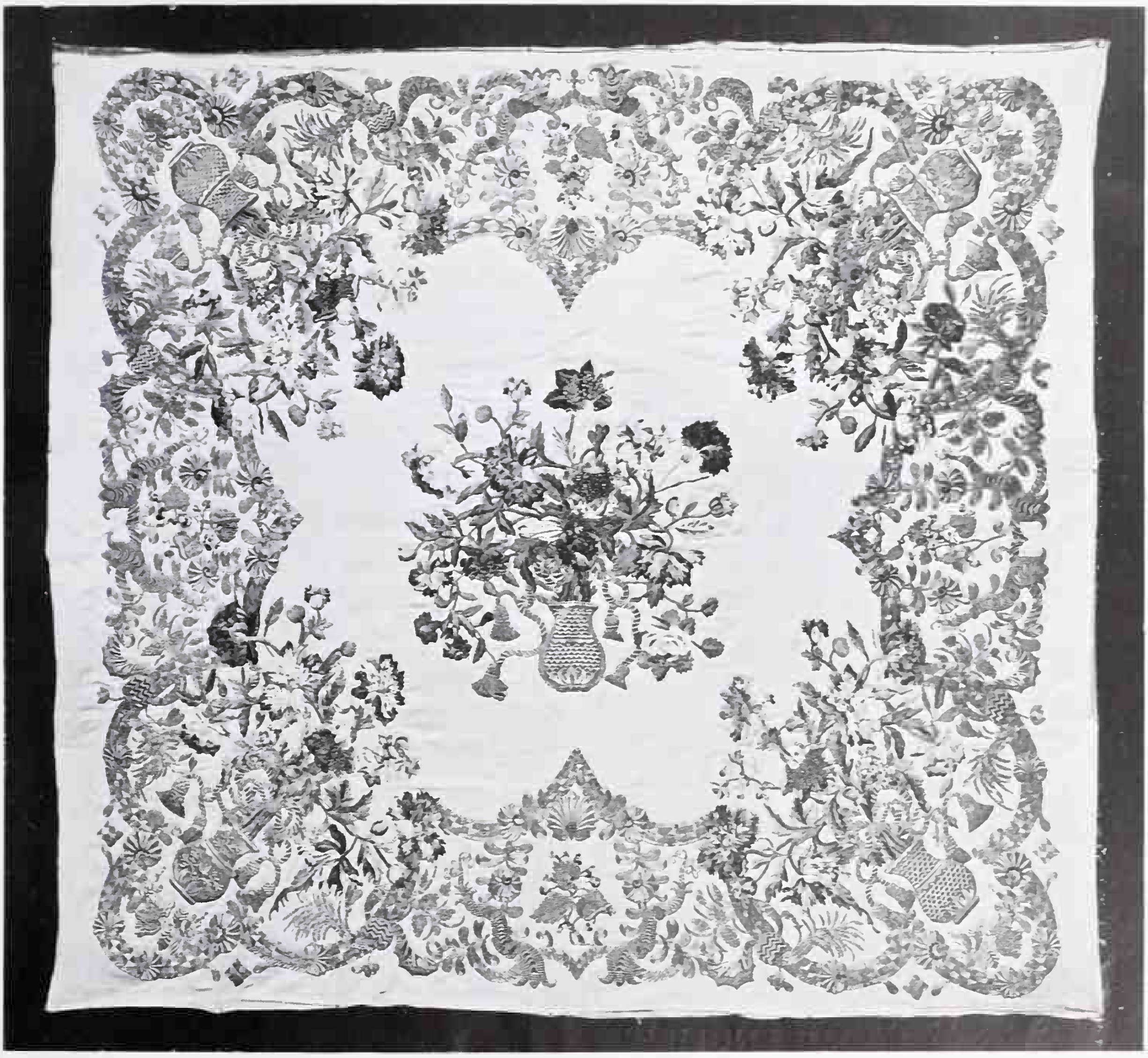

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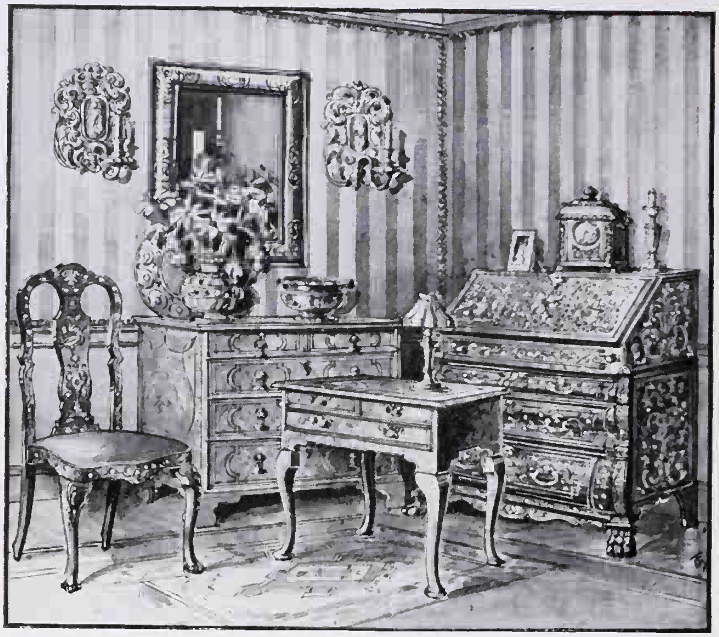

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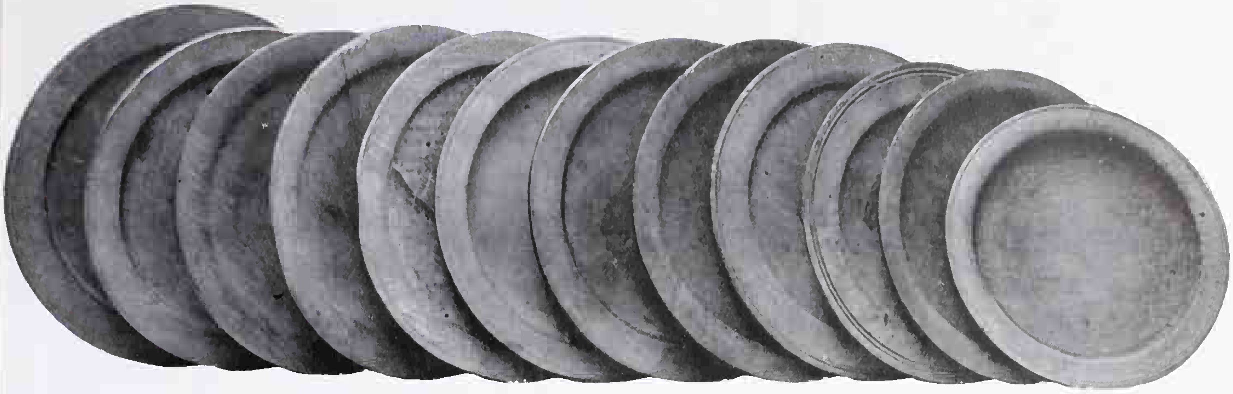

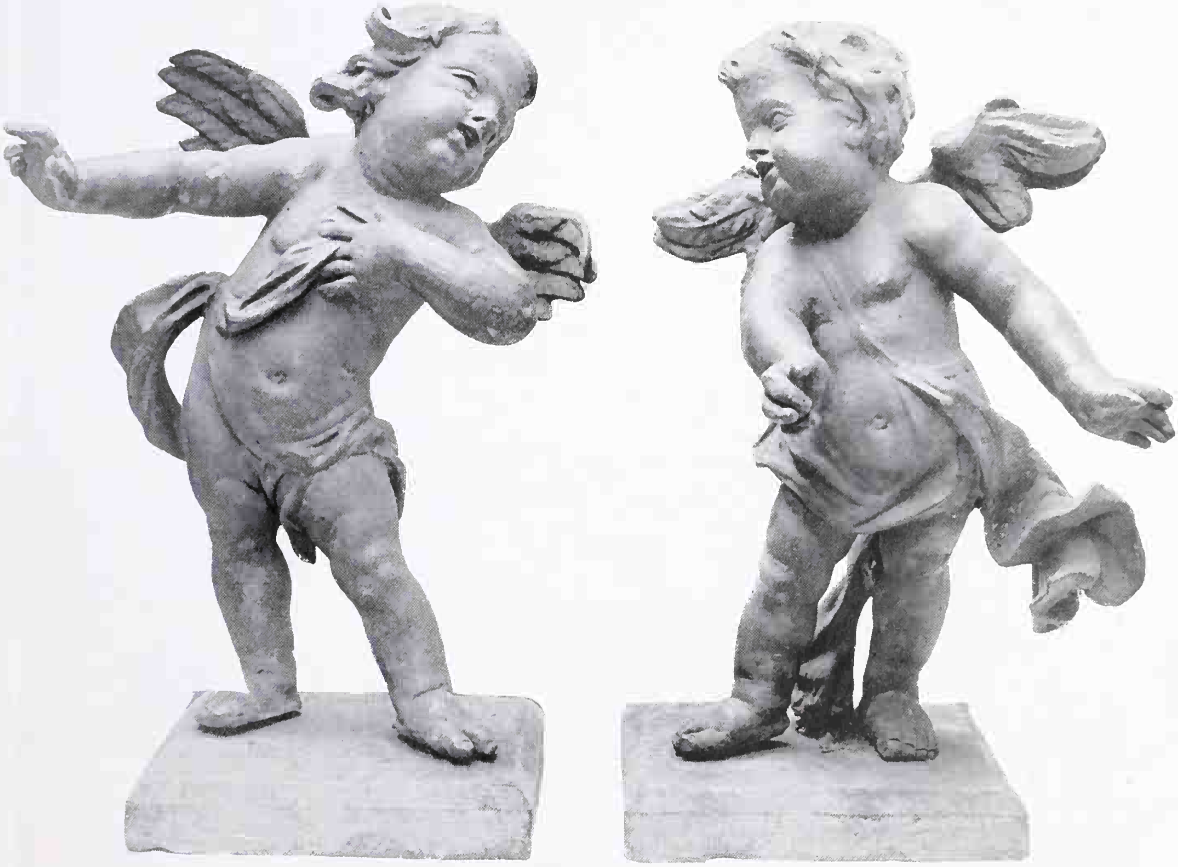

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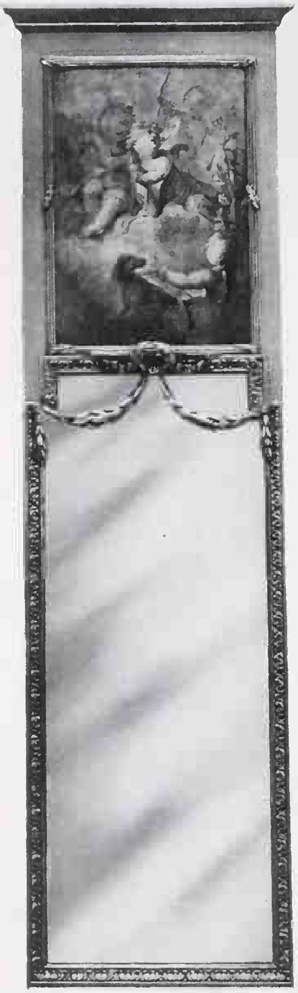

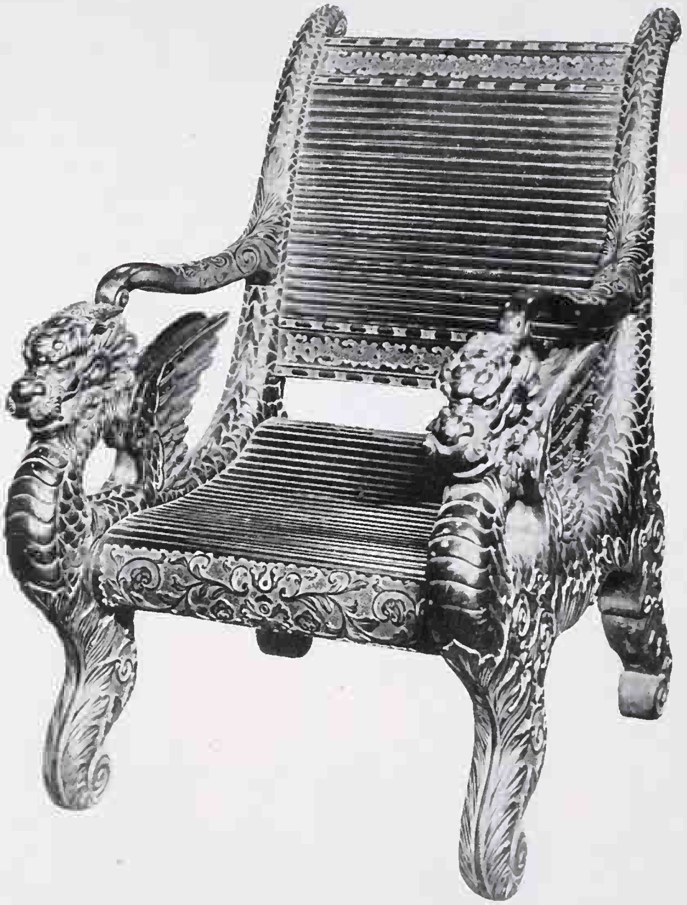

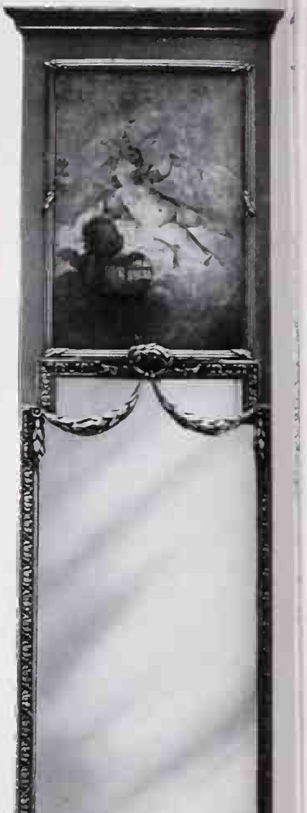

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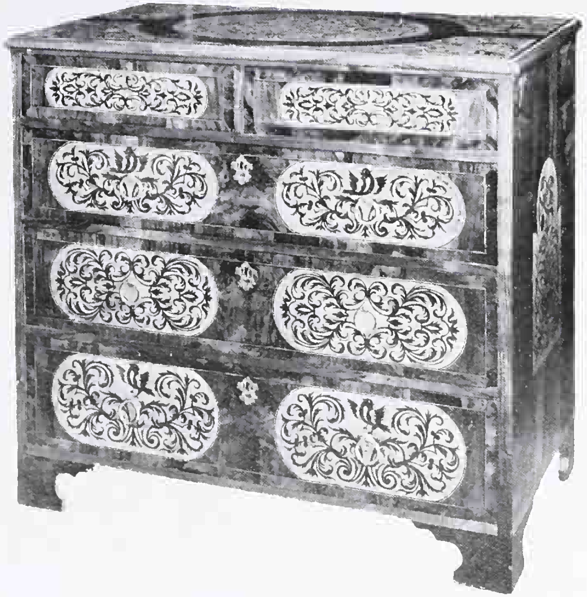

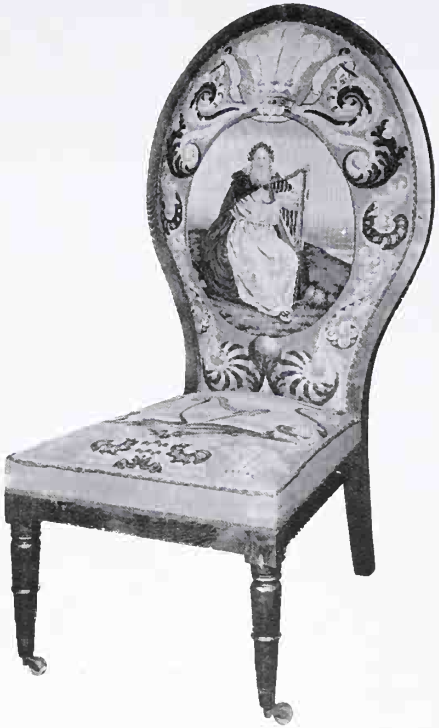

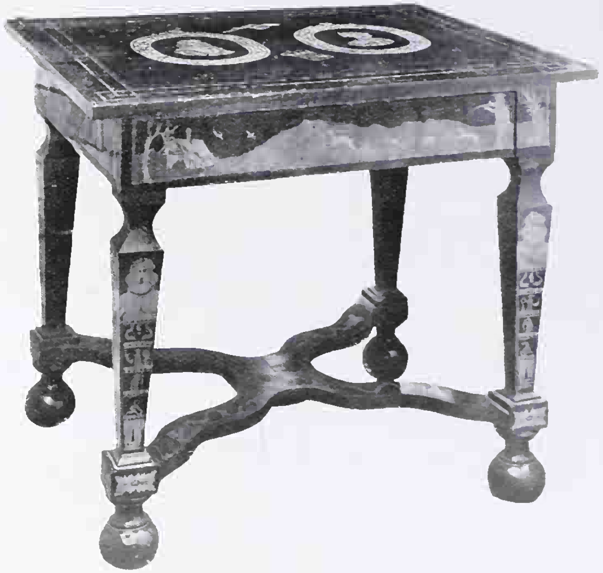

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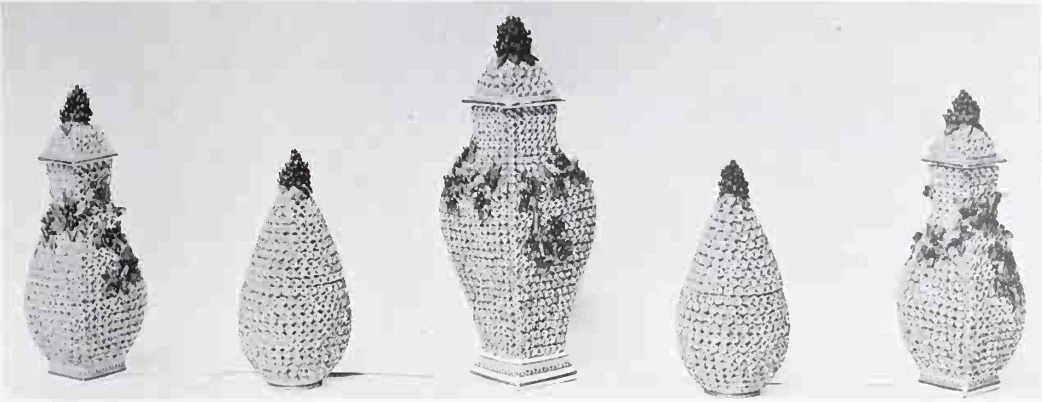

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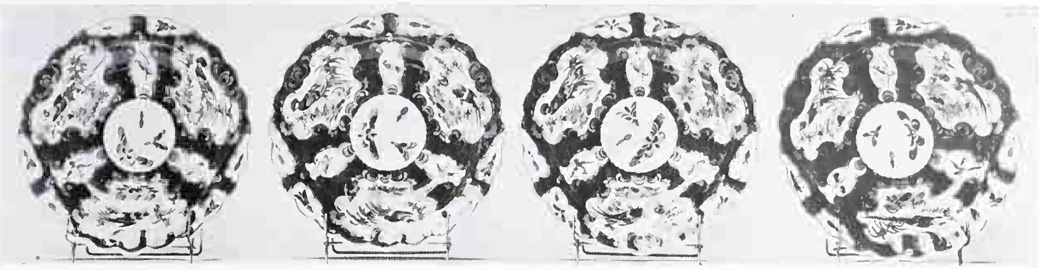

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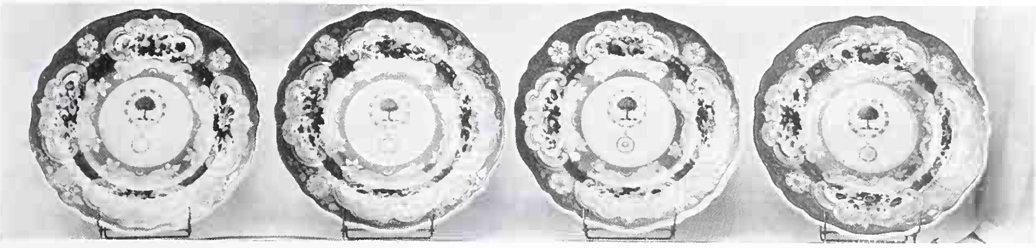

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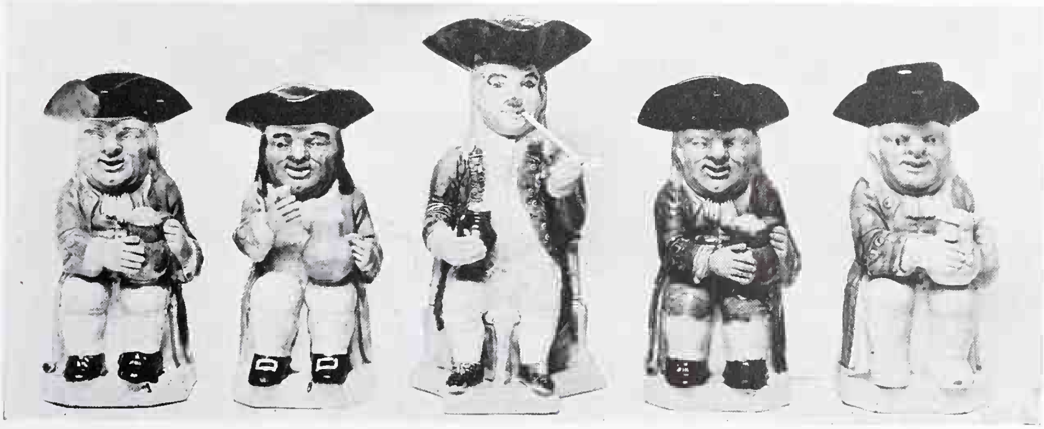

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A NOTE:

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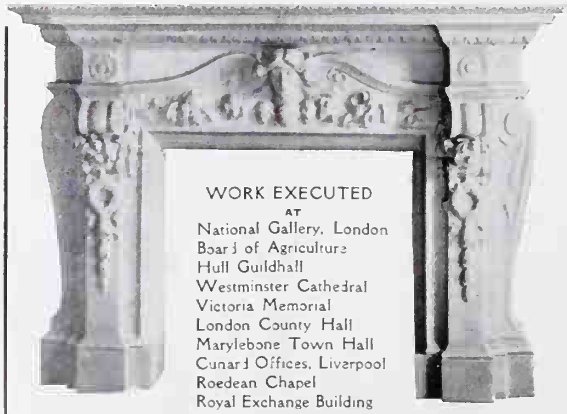

WORK EXECUTED AT

National Gallery, London
Board of Agriculture
Hull Guildhall
Westminster Cathedral
Victoria Memorial
London County Hall
Marylebone Town Hall
Cunard Offices, Liverpool
Roedean Chapel
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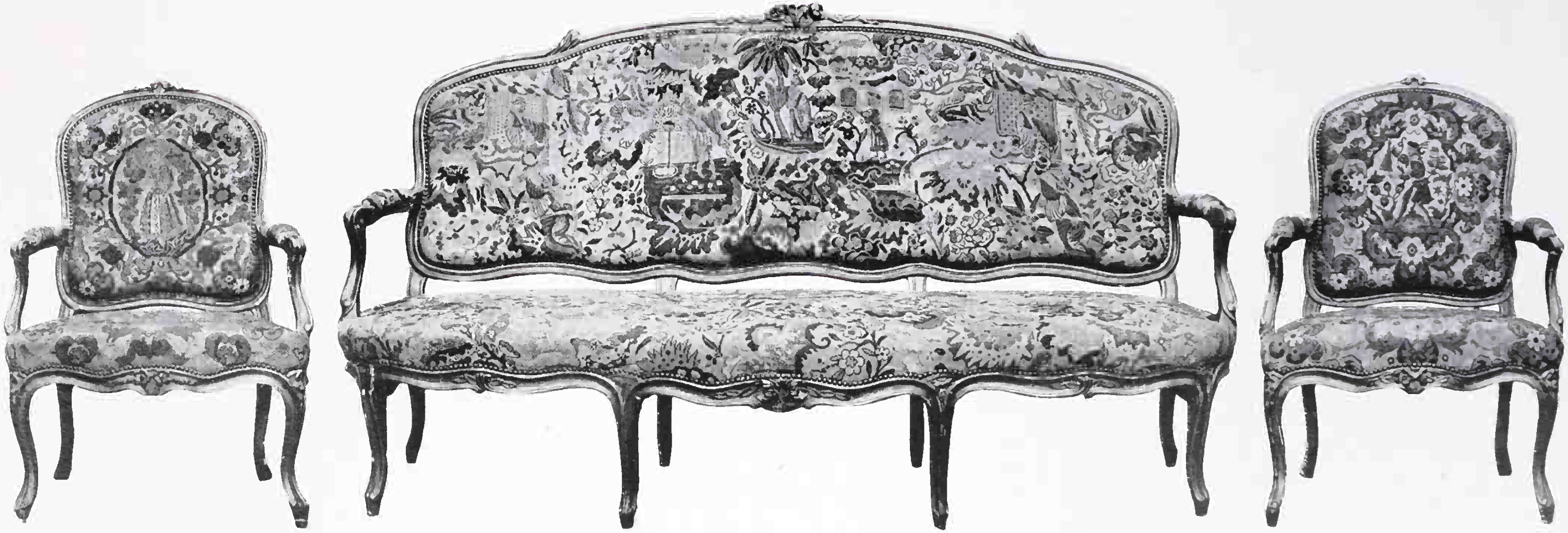

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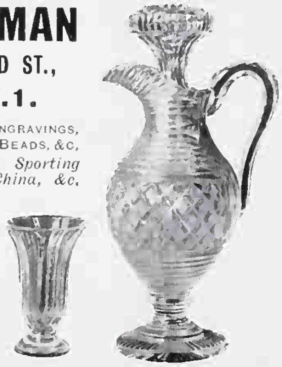

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Ready August 15th. *Sixpence net.*

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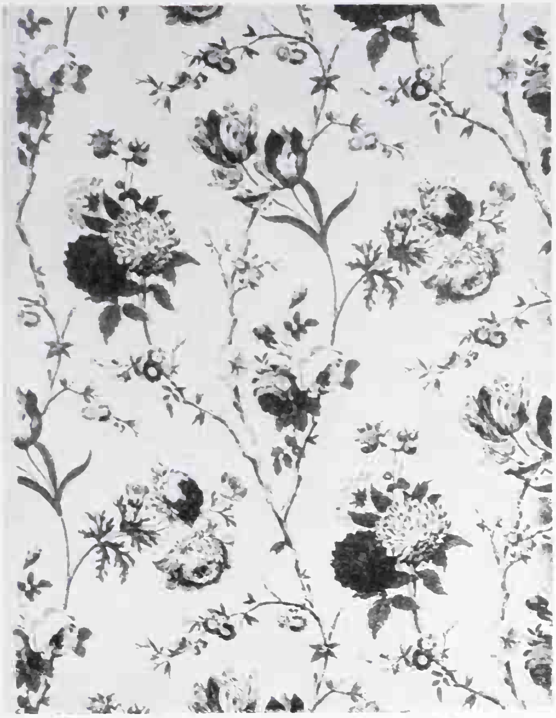

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The different classes of property are classified and comprised in special sales, thus attracting the undivided attention of Collectors and others interested.

Some Interesting Stories.

By W. E. H.

A PRETTY little story was once told by a well-known medical man to a party of tourists in the Lake District. A traveller wending his way in Somerset inquired of a rustic the way to a certain village. "Go straight along till you come to a passuns—he'll tell 'e the way," answered the rustic. "But, my good man," said the traveller, "I might walk miles before I meet a parson." "Oh!" replied the rustic, "I don't mean they sort—I mean a guide-post; we call 'em passuns about here because they tell 'e the way to go, but don't go that way themselves." The moral is obvious; as we all know, there are parsons and parsons. I have had the good fortune to meet many clergymen who delight to walk along the path they point out to their congregations. And, doubtless, the teller of the story would say, there are doctors and doctors, and could mention names in his own profession who might advise a 100-guinea operation, when some simple treatment would bring about the same result—and be less costly. Then there are lawyers and lawyers, and I could relate many stories concerning them—you see, I do business with so many—*Probate Valuations*, etc. Speaking of the legal profession, some are old enough to remember the late Judge (or Commissioner) Kerr. When sitting at the City of London Court he was asked by an applicant for his advice, and said, "Consult a respectable solicitor." "But, pray, where can I find one?" pleaded the applicant. The quaint old judge scratched his wig (who can forget that wig?), and replied, "I cannot tell you!" There are a few "black sheep"—and many "white"—in all the professions. Most professional men expect or get some little fun poked at them; *e.g.*, there's the story of a wealthy old lady, very ill, who sent for her lawyer to make her will. "I wish to talk to you about the disposal of my property," she said, in a weak voice. The lawyer was sympathetic. "There, there, don't worry about it," he said, soothingly. "Just leave it to me." "Oh, well," said the old lady, resignedly, "I suppose I might as well." But a good lawyer will keep you out of court if he can. Not so long ago I was very keen to go into court, because I felt that I had suffered a gross injustice, but the greatest living lawyer of the day said, "No; accept *apology* and let the matter drop." I took his advice, but the circumstances are rather interesting. I had given £104 for a piece of pre-Cromwellian *Silver*, and sent it to a famous auction room, and a buyer—who, I suppose, considered himself *the Expert*—condemned it as an *Electro-type Copy*. I was quite sure he was wrong, and my opinion as to its genuineness was afterwards upheld by the greatest *Official* authority in London; so, you see, experts in silver, like experts in handwriting, fail at times. There are experts and *experts*, and I am indeed proud TRUTH described me as one "second to none in the land." There are valuers and *valuers*, and the following, from the pen of the editor of another journal, gives a brief history of the sale of a silver salver; of course, my photo. wasn't in it then (see illustration):—"We are frequently seeing letters from satisfied customers that testify far more eloquently than any words of ours to his honourable repute. To those who are interested in some of the transactions which have brought Mr. Hurcomb fame, in which he instances certain noteworthy cases—types of numberless others—we select *one* for special mention, as it may be instructive to those similarly placed. Further, we can vouch for the accuracy of the details, as we inspected the tray prior to the sale, and also the documents, including the cheques, connected therewith. It might be termed 'The Tale of the Silver Salver.' Anyhow, the facts are briefly as follows: A certain military gentleman came into the possession of a quantity of silver, and had asked a West End firm to make an inventory of it. In doing so they 'discovered' the tray, a characteristic example, by the way, of that great seventeenth and eighteenth century silversmith, Paul Lamerie, who at one time was in business in Windmill Street, W. In weight it was under 200 oz., and the value of the metal less than £20. The firm in question immediately wrote to the owner saying that they could obtain £450 from a rich American client, providing the offer was accepted by noon the next day. The offer was not accepted, and instead the services of Mr. Hurcomb were requisitioned, and he undertook to give a cheque on the spot for £650, or to sell the salver for £1,000 if it were placed in his hands. This was done, the piece was sold for the latter amount, and the soldier benefitted to the extent of £550." Here is a copy of the gallant major's letter:—"Dear Mr. Hurcomb,—Sorry to have missed you on Thursday, so must write to express my sincere appreciation of your services over the sale of the salver. You have certainly been the means of putting several hundred pounds in my pocket, and it has been a pleasure to meet you and to have had experience of your methods of business. I find it difficult to mark my appreciation of your services, and shall still feel in your debt.—Yours faithfully, ——." Curiously enough, on the very day that I commenced writing this business article for the Press (June 22, 1917) a gentleman called at my Piccadilly offices (170-173). He told me he had been *elsewhere* with certain goods, and the price offered him; *and thought he would try me.* I said, "I will give you four times as much," and I did so. Well, he had been to the same firm that offered £450 only for the tray you have just read about. Readers, I did not give "four times as much" simply for the purpose of making copy—I only wished to do it because it is my business principle to *be just.* But this is not an isolated case. I can produce hundreds of letters, received during the past six months, which would prove conclusively that I am *not a profiteer.* I may say that I made what I considered a fair profit within two days. One striking letter:—"June 23, 1917. Dear Sir,—I want to express once more my thanks and appreciation of what you have done for me in regard to the sale of the *old silver cup.* I owe my introduction to you to my brother, who told me I could not be in better hands, and entirely through your instrumentality the cup realised £4 15s. per oz.—making a total of £299, which I hear is a record. I should like to mention that a few years ago I was offered £36 for it, but, most fortunately, I did not then wish to part with it. Also the salt-cellars which you sold for me fetched £5 5s. per oz.—making over £84. I cannot tell you how thankful I am. It has helped to lessen the regret of being obliged to part with things I have known from my childhood. Again thanking you for your kindness and courtesy, yours faithfully, ——."

If I were to relate one-half of my experiences, I think I should require scores of pages in THE CONNOISSEUR. The following incidents, I feel sure, will interest you, as well as give some idea of tricks that are played upon innocent people:—A clergyman building a church was surprised to receive a letter from Australia stating that a large rough diamond was being forwarded, and when cut would be of great value and beauty, and the proceeds from the sale of the gem would more than pay for the completion of the edifice, etc. In due course the registered package arrived, and the reverend gentleman very wisely took it straight away to his lawyer. Upon the parcel being opened, it was found to contain a piece of common soda! This would have been a more painful hoax had it been sent direct to me, published in the Church magazine, and copied by the local Press. In addition, what a stigma this would have placed around my good name as a jeweller! Two ladies this time. I was written to from Surrey about fifteen months ago. The ladies had treasured a jewel for nearly sixty years. It was said to have come out of a crown of an Indian potentate over 100 years ago. The gem was the size of an average filbert nut. The ladies told me all about it, and were afraid to trust it through the post. I was requested to inspect it and report as to its value the next time they came to town. I kept an appointment at their hotel, and looked at the jewel and said to the elder lady, "Madam, forgive me using the common language of the day, but this is a 'fake.' This stone is painted, and will be quite white, particularly when the paint is taken off." I offered to extract it in the ladies' presence and to remove the paint. This I did, and I was quite right. The ladies then began to wonder if a jeweller who had had the setting to repair had changed the stone. Readers will see that the life of an expert jeweller is not "Roses all the way," and how thankful I felt that the jewel had not been posted to me, although I was sorry on account of the ladies' keen disappointment.

I know many people wonder how I manage to pay for these expensive advertisements and yet work on small profits. Well, for one case, the lady who received £6,100 for *a row of pearls* not long ago sent me by way of gift sufficient to pay the cost of these pages and more. And, then, I do a very large business by reason of small profits and a quick turnover—and no bad debts—and heavy rentals.

A gentleman who had employed me on many important valuations, including work quite recently for a duke (not one recently deceased), said, "Mr. Hurcomb, I am of opinion that there is no firm of valuers that have such a combination of talent and experience of the work entrusted to you as yours. There's your art helper, Mr. W., with his sound knowledge of Pictures, Tapestry, Porcelain, and Art. There's yourself, with your own wide knowledge of *Ancient Silver*, choice pearls and jewels, ancient clocks and watches. Then, to complete the triple alliance, there's Mr. S. for the general knowledge of furniture and household effects. It is not to be wondered at, from all I have heard and that which you have told me, that the people of the house write to the lawyers and say, 'What a charming set of men the valuers are—they go about their work in such an unostentatious manner, and so quiet are they that one hardly knows they are in the house. Yet, on the other hand, they are ever ready to impart much interesting and valuable information about our treasures. In Mr. Hurcomb's department, in particular—he looks at a cup and cover weighing about 70 ozs., and, to our utter surprise, tells us that its value for realisation is £250, and yet the silver is only worth about £11! Then again—one set of four salt cellars that we use every day which are somewhat ugly, but easy to clean, weighing about 16 ozs., and value of the metal 50s.; he astonished us by saying he would pay us 60s. per oz. at any time, cash down; or, if left on sale or return for six weeks, possibly 80s. per oz. To obtain an idea of these salt cellars, one may imagine two small saucers, one upside down, with the other standing upon it the right way up. Now, isn't it nice to have all this information given freely, without being charged *high fees?* Then he looks at the pearls; *e.g.*, there was grandmother's row, which cost in the seventies £600, when pearls were cheap; and if we decided to sell, he actually offered us £2,000, and then suggested a much better course, if we cared—by taking it to *Christie's*—and it would probably sell for £2,500 or more, and would himself leave a commission of £2,000. It was quite a revelation to us to know that pearls had increased in value. Our interest grew when he came to mother's *emerald* half-hoop ring; the stones were so scratched that they resembled the ordinary green bottle glass one so often sees by the seashore, yet he offered £100 for it right away. He suggested, and we agreed, that he should extract the emeralds and have the facets, etc., polished. The colours of the stones were splendid afterwards, and the entire cost did not exceed 25s. The next to come under Mr. Hurcomb's expert eye were father's set of pearl studs; one was black, one pink, and the other white. He explained how the pink had gone out of fashion and was worth very little, and that the black pearl had gone up, and the white pearl even more so.' "

I will now imagine for a moment questions which may present themselves to the minds of readers of this advertisement article, and give the answers:—I wonder what sort of prices Mr. Hurcomb puts down for his *Probate Values?* I am at all times just, and my rule is similar to that which other firms adopt—*e.g.*, about 20 per cent. off the amount goods would realise at a forced sale. Of course, 20 per cent. is usually swallowed up for valuer's, auctioneer's, and solicitor's charges. For insurance purposes or values it is different. As an example, if £4,000 is paid for a tiara in Bond Street and becomes stolen or lost, one naturally supposes that it would be replaced at the same costly shop. Yet at a forced sale the tiara would probably sell for less than half that sum. So there is a wide difference between a Probate and an *Insurance* valuation.

All those who have honoured me by perusing my advertisements may rest assured that all my statements bear the hall-mark of truth! For TRUTH says, October 11, 1916:—". . . Whether you be peer or commoner, whether your dealings be large or small, whether you are buyer or seller, or merely a seeker of expert advice, you may rest assured that you will have no cause for regretting any transaction you may have with Mr. Hurcomb."

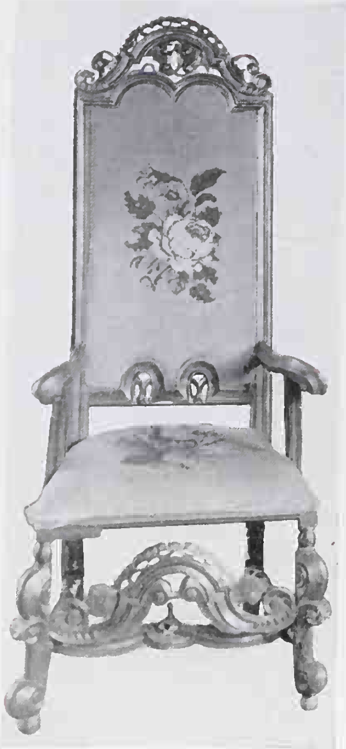
A lady called at my Piccadilly offices (170-173) the other day and said something nice concerning my unconventional advertisements. I had the words typed and sent them on to her, asking if I might print them. She agreed—"The literary matter in TRUTH is generally of a very high order, and anyone who can write such a causerie of interesting matter in the form of an article or advertisement—call it what you will—is to be congratulated, for both my husband and I read it from start to finish without stopping." This referred to an article-advertisement I wrote in TRUTH a few weeks ago, entitled "*Stranger than Fiction*," and which, I need hardly say, has brought more grist to the mill, more particularly to my West End *Branch*, where I am usually to be found every 10.30 a.m. to 1.30 p.m., to value, buy, or advise. Some of my stock is kept at the City address—8, Cullum Street, E.C., the remainder, on sale or return with West End jewellers, which can be seen at any time.

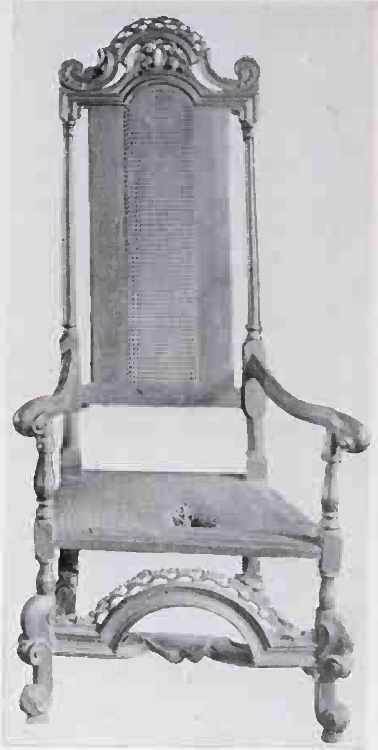
I would impress upon readers the importance of seeking expert aid before disposing of *Pearls*, *Diamonds*, *Plate*, *Pictures*, tapestry, china, etc., thus providing a basis for true values for realisation by private treaty or submitting to auction. Insurance Companies are advising a revision of all insurances in view of the danger by fire, etc., and the higher cost of *replacing goods*.

There is no need to repeat here all that various Editors have said about me, for you have probably seen my weekly announcements. Even lawyers, as well as some valuers, forget to look after their clients in one special way—that is, to strike out of a valuation before *Probate* everything that may be of National, Historic, or Scientific importance and not yielding income—*i.e.*, any Book, Picture, Work of Art, Tapestry, or Ancient Silver that would be worthy of sale or acceptance to the National Gallery or Victoria and Albert Museum. With the sanction of the Treasury, all such would be *exempt* from Legacy, Succession, and Estate Duty. But if, later, an owner decided to sell, then *duty* would become payable in respect of the last death on which the property passed. This fairly recent act was passed in order to stop such treasures leaving the country. Of course, a valuation must be made of heirlooms, etc., *but separated* from those things subject to death duties. I am quite sure that many exors. and trustees have paid probate duty on such ancient treasures mentioned, and I trust this little hint will be useful and a guide. Doubtless you have read the splendid letter to me from the *Public Trustee*. I have also been employed quite recently by the Estates Department at Somerset House, valuing jewels. And as a further proof of my ability, in conjunction with my helpers previously mentioned, I have had the honour of valuing the whole of *the contents* of Norfolk House and Arundel Castle for the exors. of the late premier Duke of England. So whether it is a re-valuation for *Burglary*, *Fire Insurance*, or valuation for probate, division, etc., I am sure you will find me useful, and charges moderate. In fact, it was mentioned in TRUTH in October last "that my fees seem ridiculously low." If you wish to buy or sell *a row of pearls*, you cannot do better than come to me. Or you might like to obtain some idea of what *your pearls* would fetch if sent for sale at Christie's. If you would like a genuine *forecast* of any auction sale you may be interested in, I shall be pleased to tell you, and, moreover, will attend and *bid up* to the full value for my own stock, and so split up any combination of buyers—the so-called *Knock-out*. Two cases:—Some plate was expected to realise £400 only. I attended the sale—result, £1,270! My fee, £8 8s. Another expected realisation was £4,000, but I saw to it that articles were sold at their proper value—result, £19,760. My fee, £31 10s. Please note that I undertake Commissions *for Christie's Sales*. At the moment of going to press, *a Bishop* writes:—"July 12/17. Dear Sir,—I beg to thank you for the cheque £108 for the jewel. I also take this opportunity of thanking you warmly for your services.—Yours sincerely, ——." £50 only had been offered for this elsewhere! The following reached me a few days ago:—"Dear Sir,—I beg to acknowledge, with thanks, receipt of your cheque, which I have filled in, and should like to state that I am *quite satisfied* with the deal, despite the fact that your first letter rather over-valued the articles I sent to you. I would much prefer this treatment to that of another firm (which largely advertises) who first *offered less than half* the amount you paid me for the articles in question, which offer they subsequently increased by so much—a detestable method of carrying on a business. Again thanking you for your courtesy and promptness in dealing with me.—Yours faithfully, ——."

Telephone: Avenue 2828. Telegrams: "Hurcomb, Fen, London." W. E. HURCOMB, 8, Cullum Street, Fenchurch Street, London, E.C. 3. (West End Offices: 170-173, Piccadilly, W. 1.)

Household Valuations for Insurance—Fire, Burglary, etc.—Inventories of Contents of Castle or Cottage (low fees).





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Very fine set of 4 Single and 2 Arm Hepplewhite Chairs, carved backs; several sets of square back Chairs; set of 14 carved back Chairs; 6 square Taper-leg Sideboards; 8 Welsh Dressers.

DEALERS SHOULD CALL.

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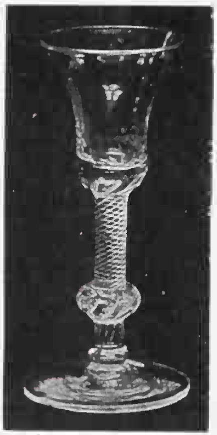
BUSINESS HOURS: 9 A.M. TO 5.30; SATURDAYS, 4 P.M.



Early English Glass with Bell Bowl, air-twist stem, with large knob full of tear-drops.

Goodhomes & Co.

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43 Duke Street,
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Have one of the most interesting and varied collections of

Old English and Waterford Glass

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Collectors are invited to call and view the same at any time.

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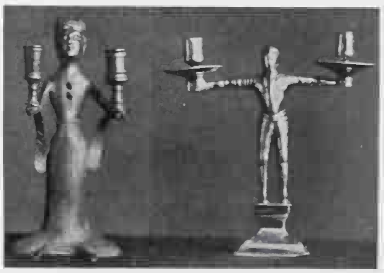

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EARLY BRASS CANDLESTICKS SIMILAR TO THESE; ALSO EARLY BRASS ALMS DISHES AND CHURCH BRASSES

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HAS SOME REALLY FINE EXAMPLES OF ALL PERIODS IN UNTOUCHED CONDITION

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Rare Old Sheraton Mahogany Sideboard in original state, with old brass handles, etc. For Sale.
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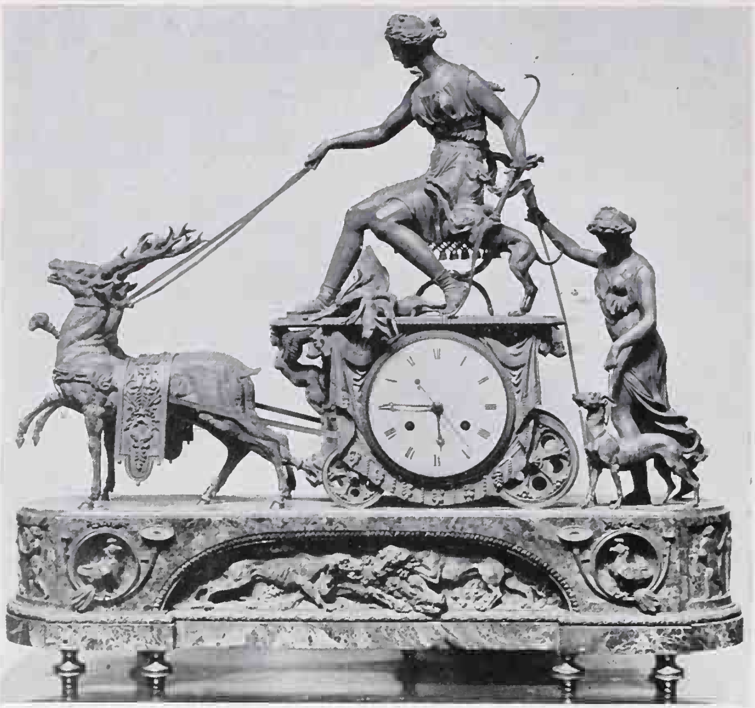

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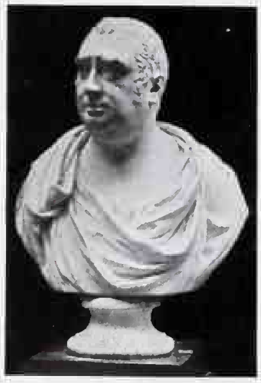

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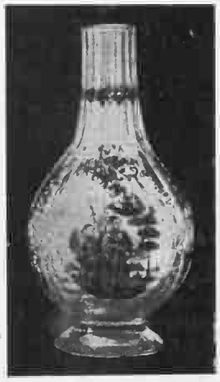

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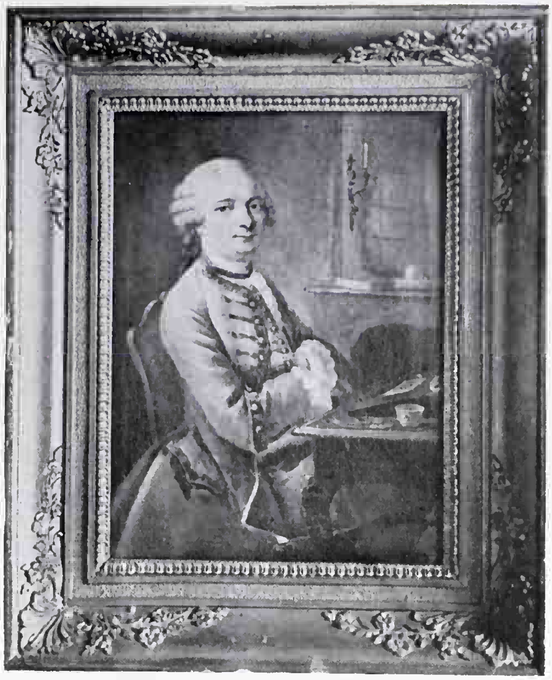

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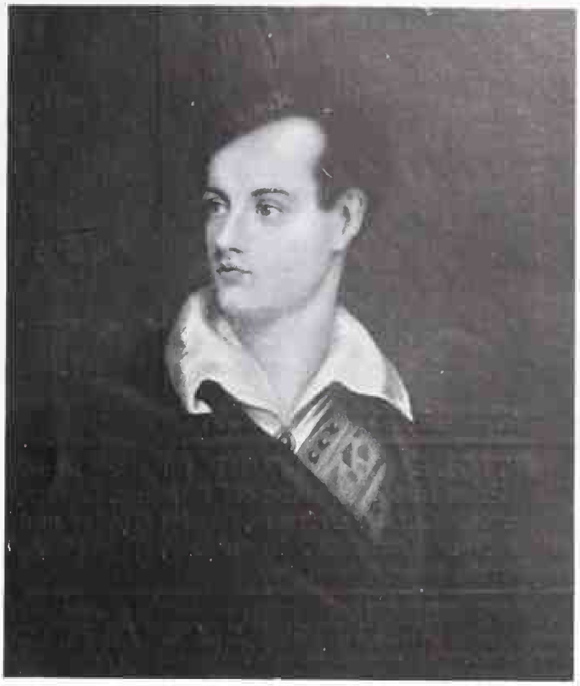

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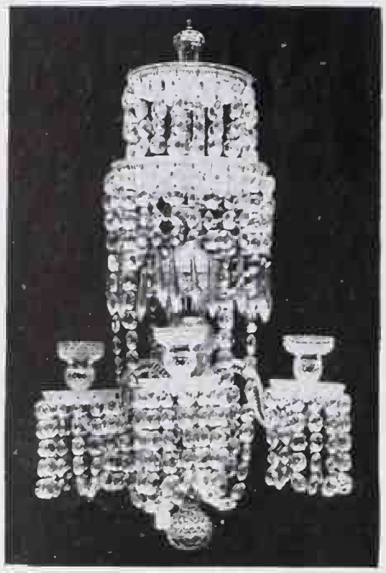

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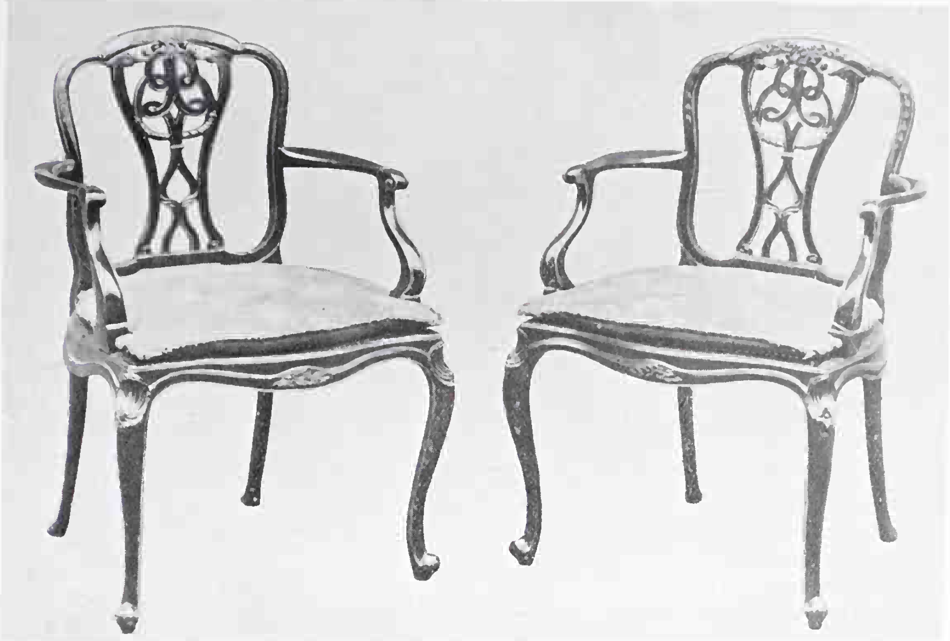

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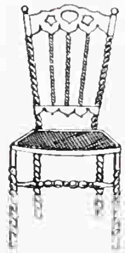

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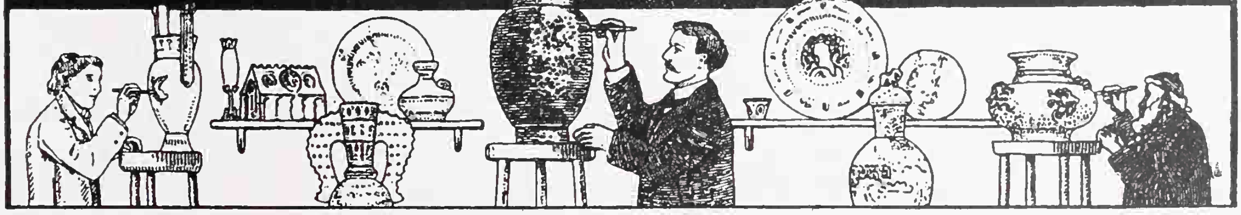

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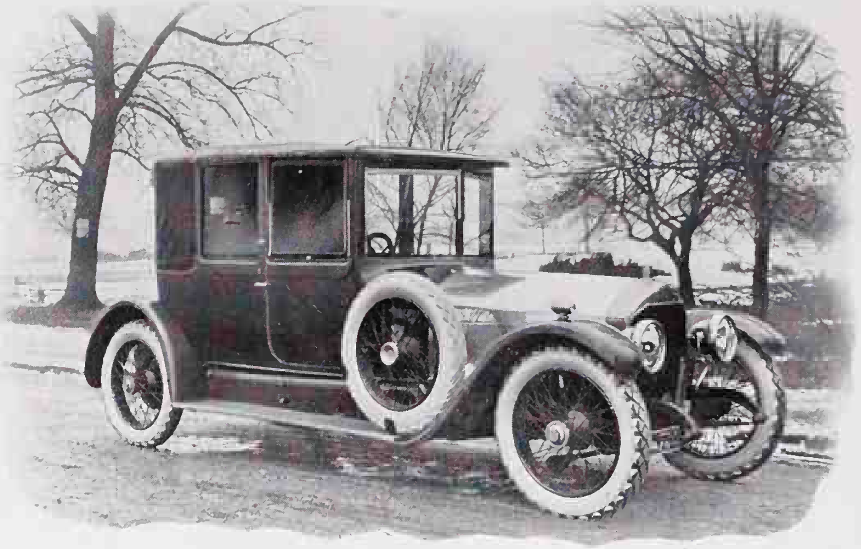

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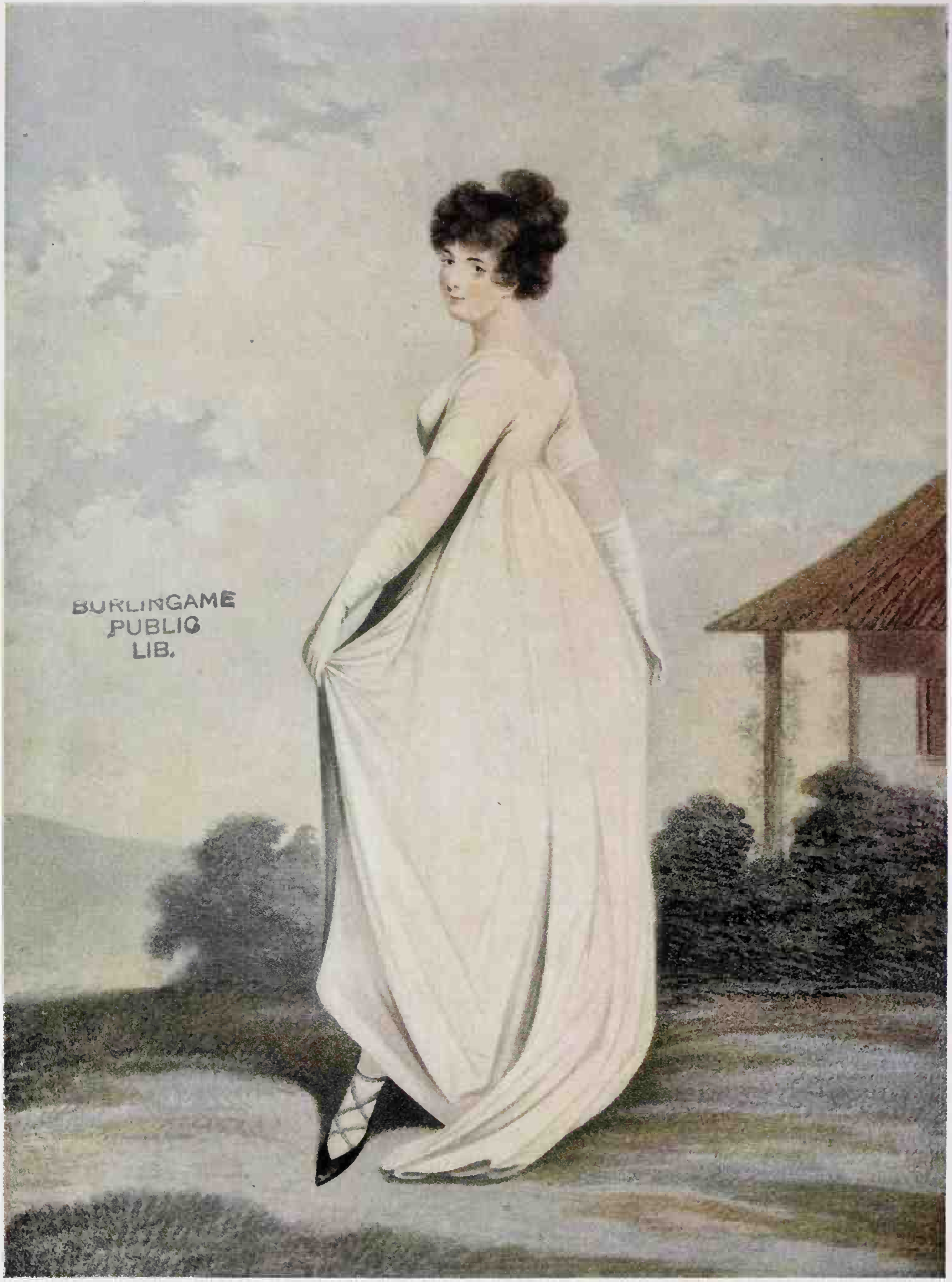

BURLINGAME
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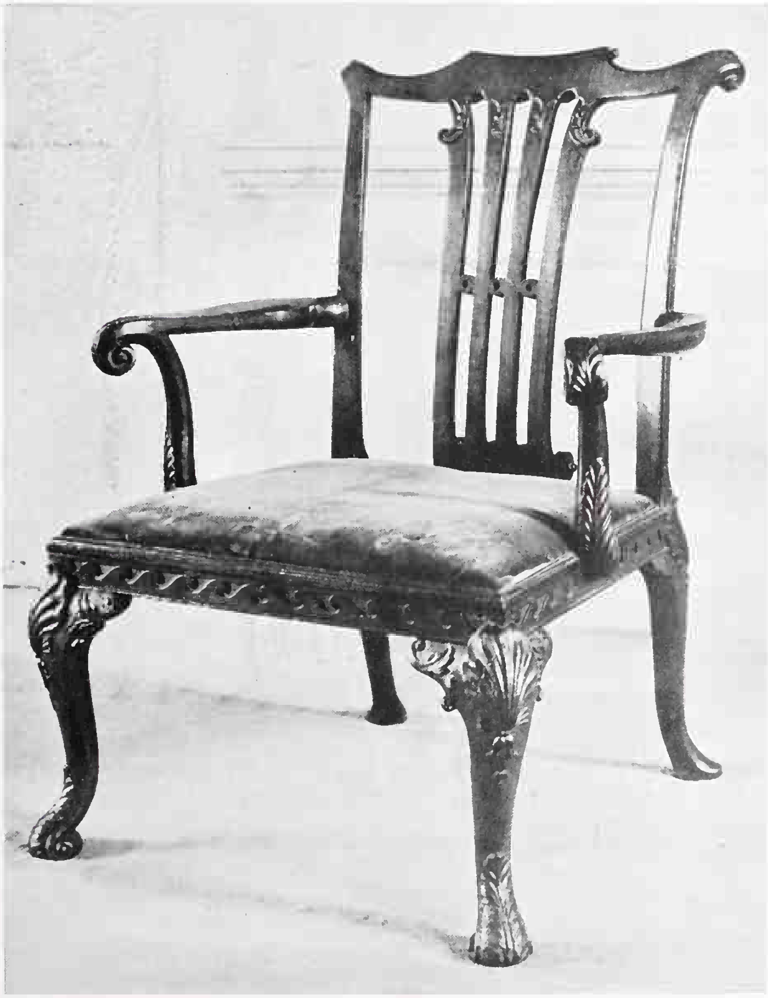
UN MINUET À L'ANGLOIS
BY ROBERTS AND STADLER
AFTER ADAM BUCK

Furniture
1603
JAS ALLAN DUNCAN

On a Small Collection of Seventeenth and Eighteenth Century Furniture formed by Mr. George Leon. Part I.

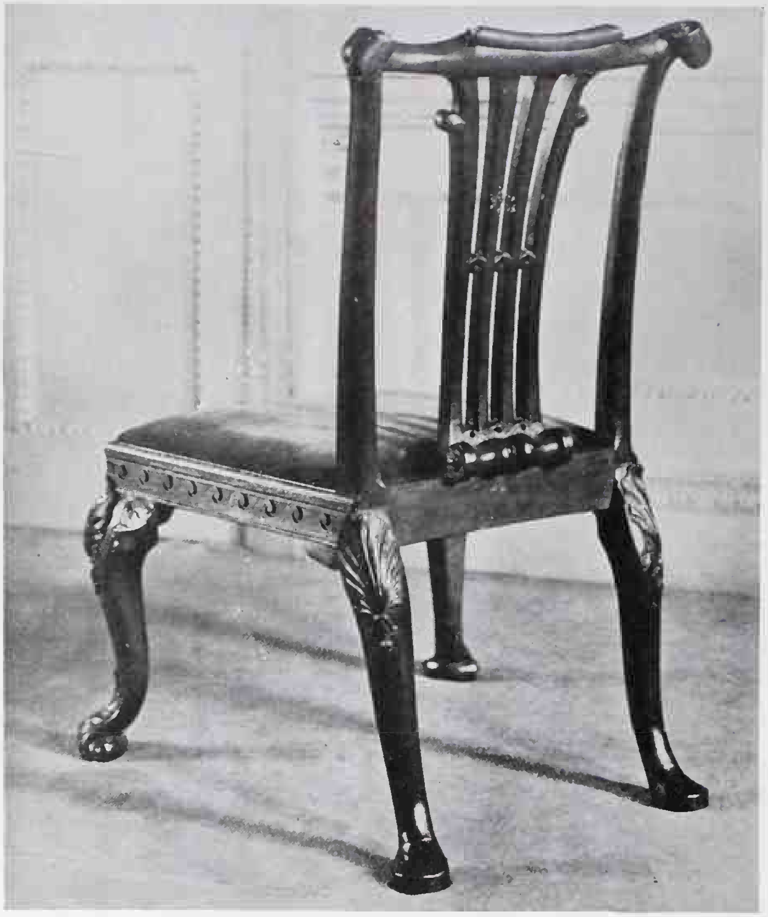
By Percy Macquoid

In examining this small collection of well-preserved and carefully-chosen English furniture belonging to Mr. George Leon, one is struck by the general excellence of the well-selected and seasoned woods employed, and also the remarkable care that our ancestors must have lavished on their possessions. Carelessness and the dirt of atmosphere, owing to the small consumption of coal, were unknown in well-to-do English households of the eighteenth century, and this is proved by the state of preservation and cleanliness of such clothes as have come down to us, showing the scrupulous care that must have been bestowed on such perishable and personal articles; also the individuals entitled to sit upon chairs and settees up to the middle of the eighteenth century were restricted by traditional etiquette to important members of a family and their friends, and no romping games, like those of late Victorian times, were ever permitted in rooms containing fine furniture. Some members of the community certainly drank far too much in those days, and strong chairs and couches appear to have been specially constructed for their use on

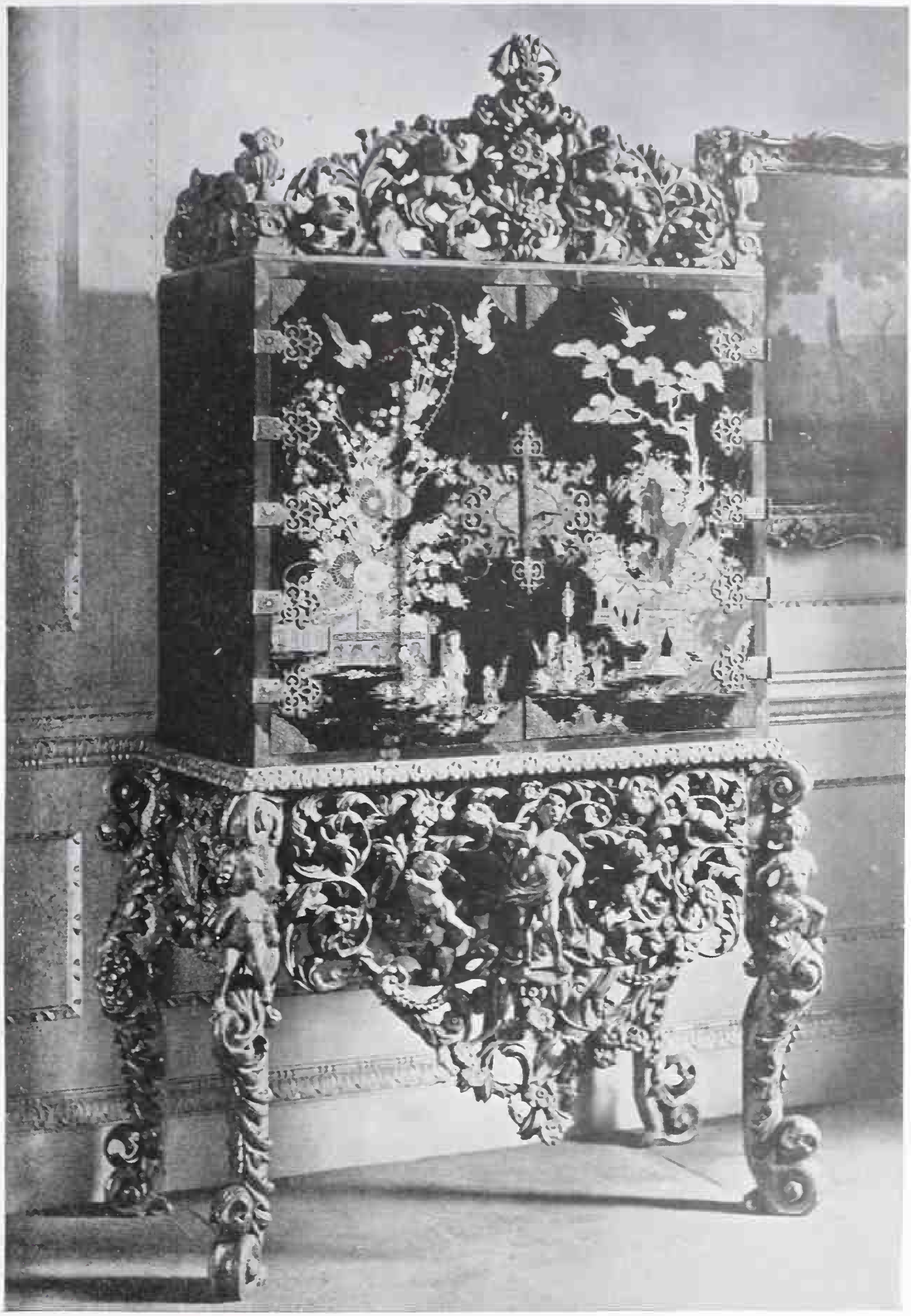


No. I.—Walnut arm-chair circa 1730

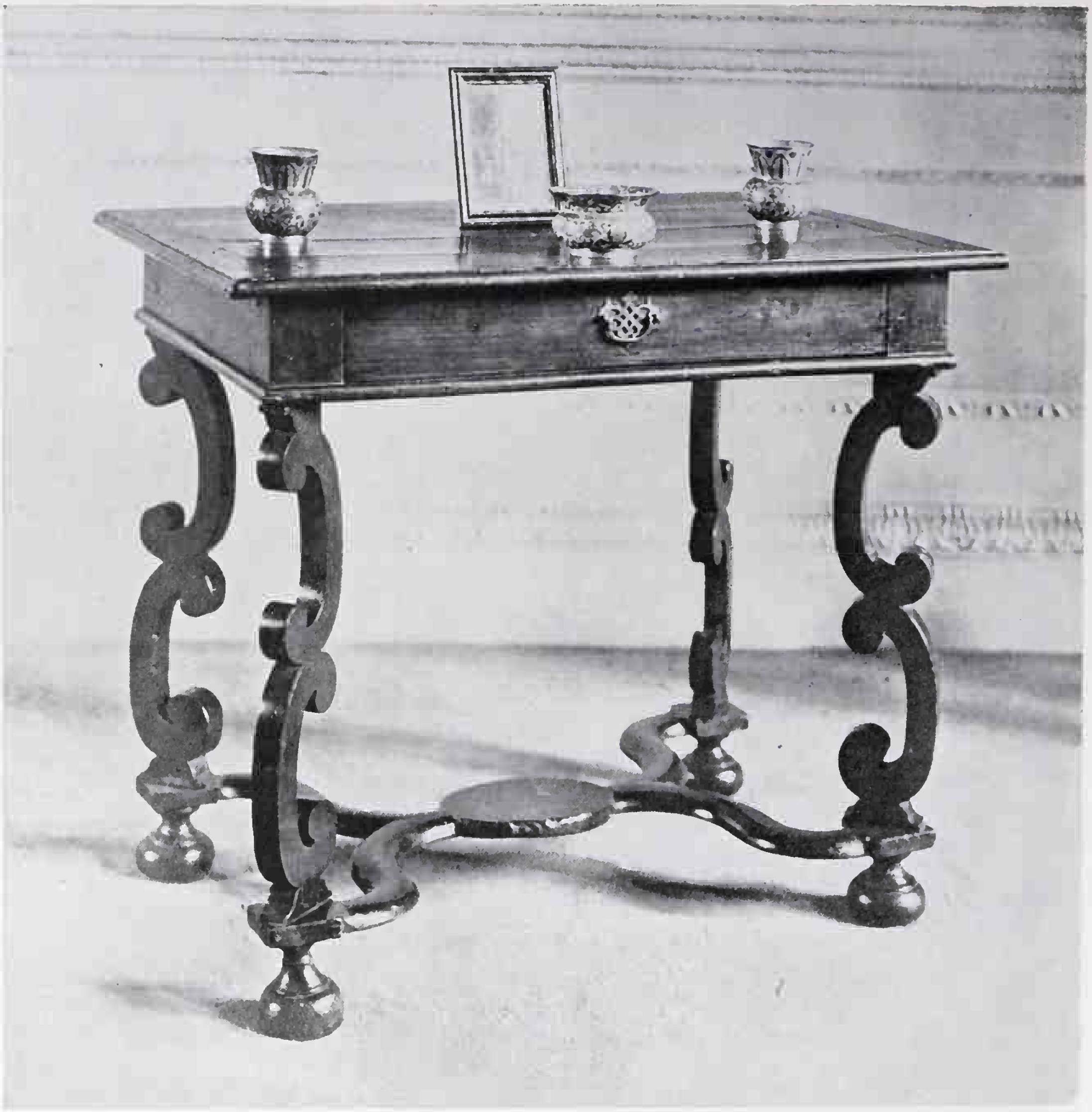
these occasions, somewhat like the very fine set of walnut dining-room chairs, consisting of twelve single and four arms (Nos. i. and ii.). These have remained proof against the genial hospitality of those times, for their number and condition remain practically the same as when they were made. They are of the date 1730 to 1735, showing the first type of splat with perpendicular perforations. This splat is found even a little earlier, and in some instances occurs in conjunction with lion-masked and lion-headed arm-chairs and settees, of which illustrations can be seen in *The History of English Furniture*, vol. iii., pages 125 and 126. In this fine walnut set, where the splat joins the top rail, symptoms can be found of the Gothic openings adopted later by Chippendale, in combination with the tasselled valance found in Louis XIV. decoration; otherwise the backs are perfectly plain, with the tops rolling over in whorls, the splat also springing from a whorled console, which is shown in No. ii. The arms scroll boldly outwards, relieved only by a little palmated ornament. The seat-rail is interesting, being carved with the wave pattern found on mahogany furniture at this date, surmounting strong cabriole legs boldly shelled on the shoulders and finishing in scrolled feet. These remarkable chairs are exceedingly heavy and of a light cinnamon colour. They were originally made for Brympton, the Earl of Westmorland's house, which was inherited in the nineteenth century by Lady Cicely Jane Georgiana Fane, daughter of the tenth Earl of Westmorland, a famous beauty, painted by Lawrence. Lady Cicely bequeathed Brympton with its contents to her nephew, Sir Spencer Ponsonby Fane, from whose heirs the chairs were recently purchased. It would have been interesting to find the original invoice of these chairs, for although some of Chippendale's accounts are still in existence, we have only very isolated records of the many makers of Georgian furniture that preceded him. Amongst other interesting furniture at Brympton are two lacquer cabinets on gilt stands, one of which is very similar in quality to that belonging to Mr. Leon (No. iii.). The number



No. II.—BACK OF SINGLE CHAIR



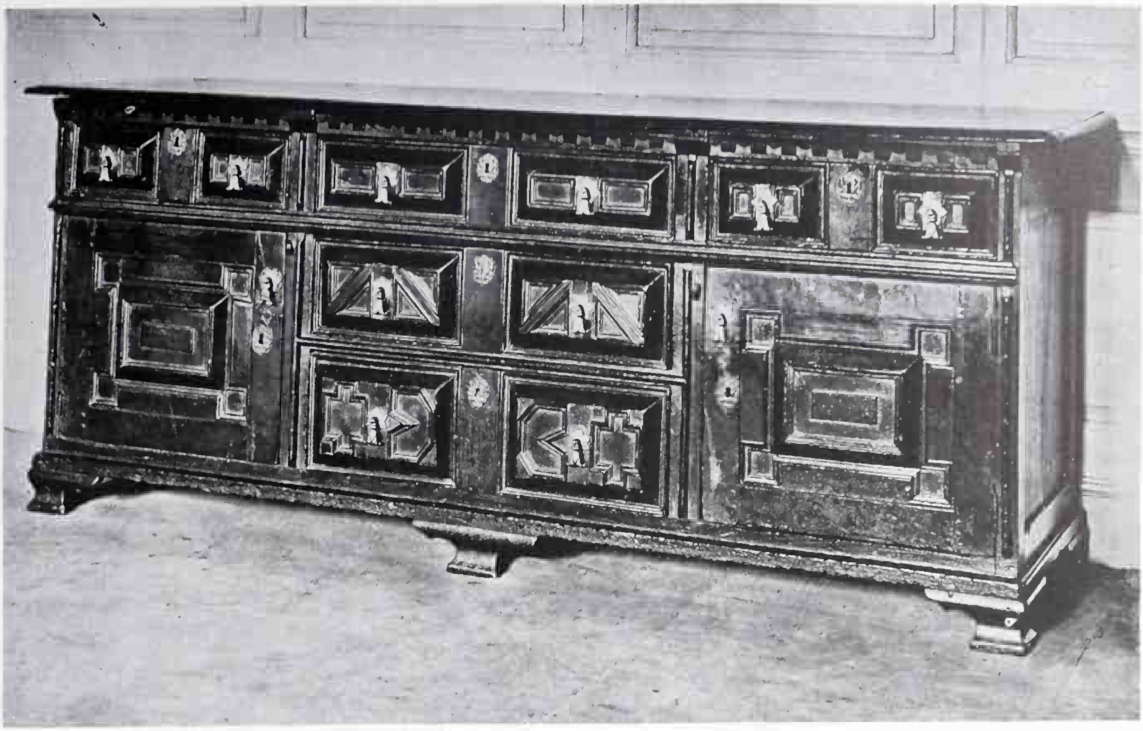
No. III.—BLACK AND GOLD LACQUER CABINET ON GILT STAND



No. IV.—PINE TABLE, STAINED BROWN CIRCA 1790

of these Oriental and English lacquer cabinets found in this country is very large; but this is not surprising when one realises how few other forms of decorative cabinets had been introduced since the Civil Wars. The marqueterie of Charles II. and William III. was a great attempt to fill a want in furnishing, appropriate to the new fashion of panelling, painted in light colours, and the second-rate artists, who were eking out an uncertain existence by indifferent portrait painting, seized the opportunity of decorating furniture in the manner of Oriental lacquer, often with admirable discrimination and good results, for not only was their touch, drawing, and arrangement founded on Chinese principles, but the actual construction of a Chinese cabinet with its metal mountings was slavishly copied.

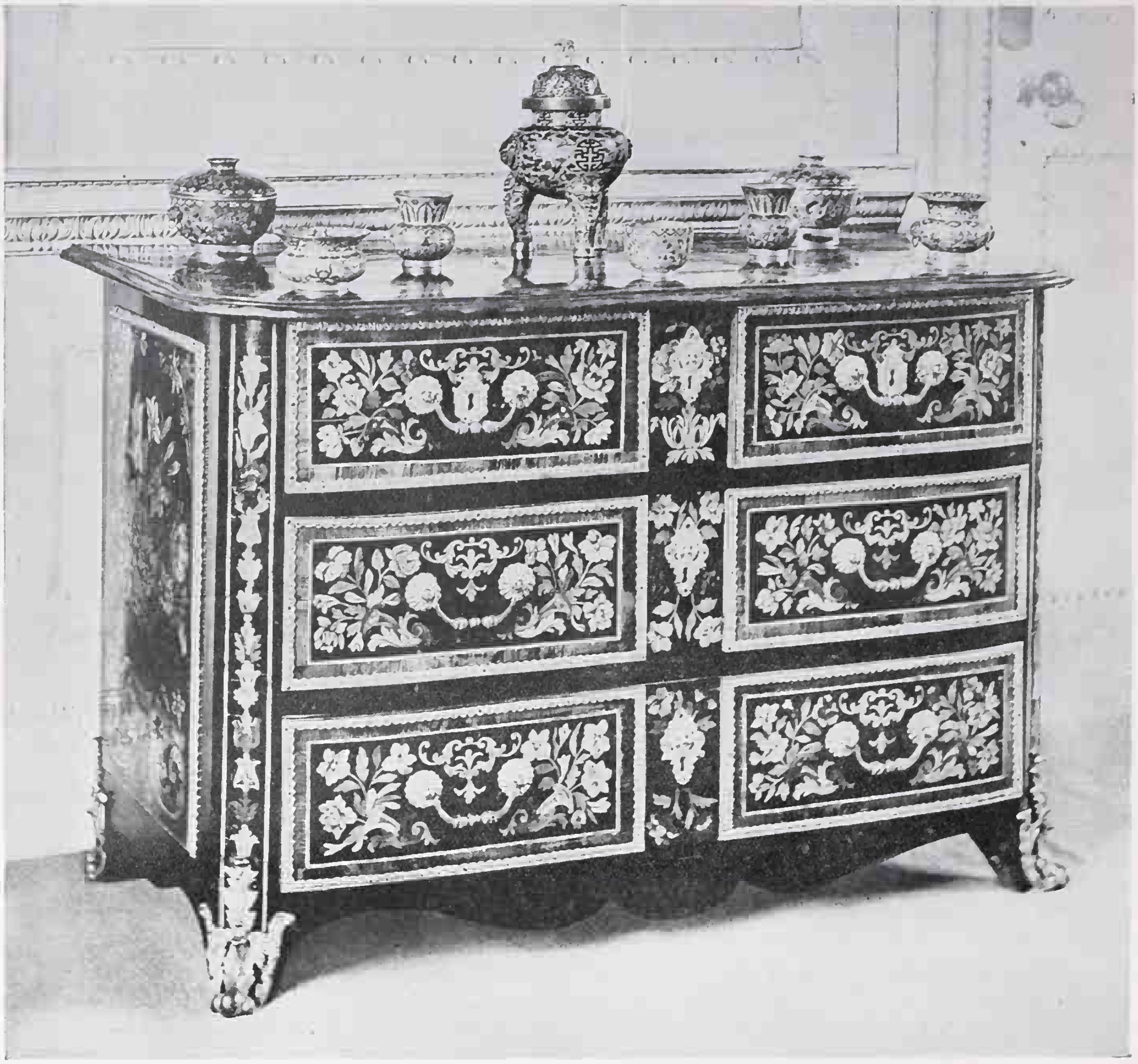
Much has been written on this subject, and many hypothetical hares have been started, the much-quoted Stalker and Parker, with other writers, showing the great technical interest taken in lacquering and the very great demand for this comparatively perishable form of art. Mr. Leon's cabinet is a particularly good example, with its very finely carved three-sided cresting and stand, which are in the style of 1685 to 1688, being more congested in design and of rather finer detail than the stands of Charles II.'s time. This represents a composition of cupids, amidst conventional and foliated scrolls, flowers, and wheat-ears; the apron to the stand is unusually deep, reaching to within seven inches of the ground, the slightly cabrioled and scrolled legs being feathered down the front with



No. V.—OAK DRESSER 1685

foliage; the central figure of Hercules with his club is in projection, and the whole is gilt with a white gold. The lacquering of the cabinet is a deep, rich gold, relieved by dashes of red on a black ground; inside, the doors are decorated with the usual birds, and the disconnected designs on the small drawers show very clearly the nationality of the cabinet, for although English artists attained a certain sharpness with irregularities of form, thereby clearly imitating the Chinese perception of nature, a true mastery of Oriental composition is never found on these English cabinets.

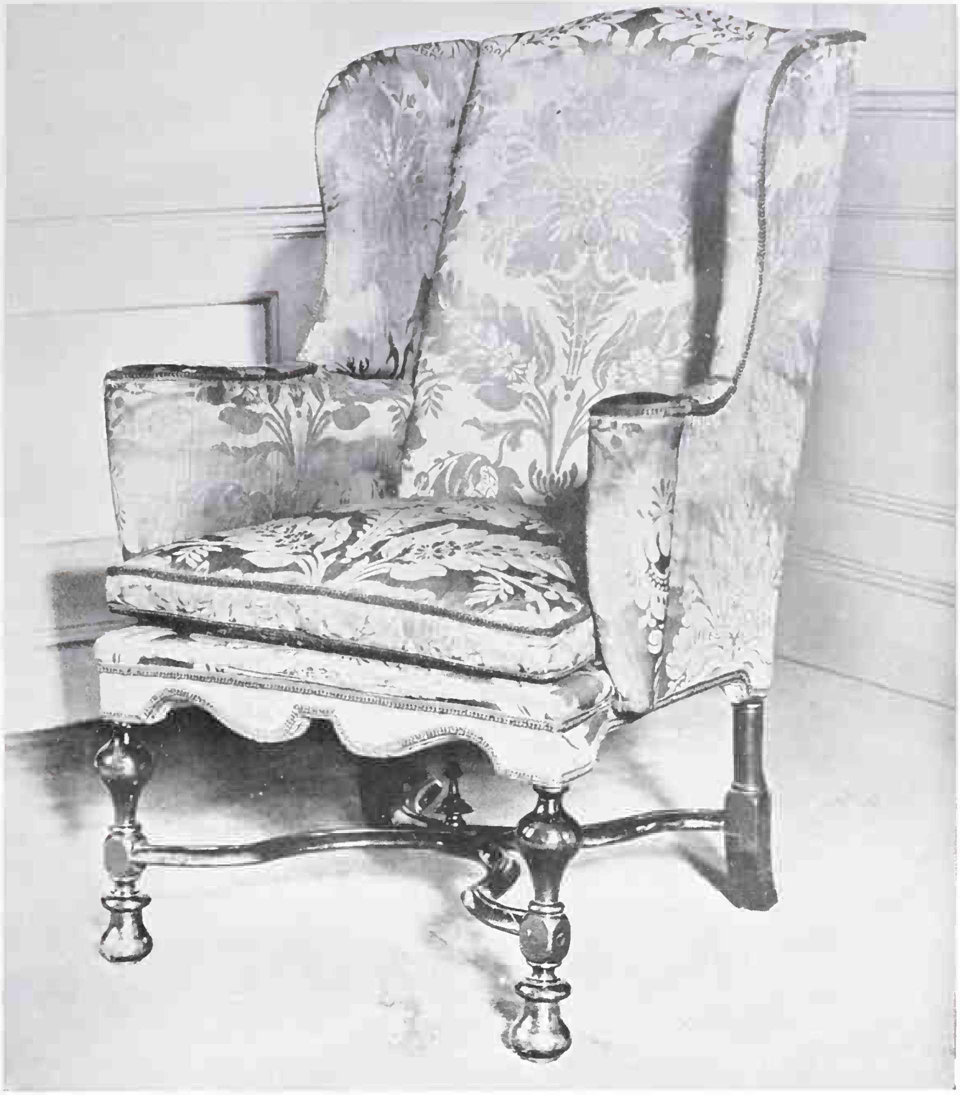
Near this, and two or three years later in date, stands a small C scroll table (No. iv.). It is of pine, now stained brown, but probably was originally lacquered; the handle on the drawer is, of course, not contemporary. The S and C scroll is rare in tables and stands, and does not occur after the reign of Queen Anne. No. v. is an early and good example of a dresser or sideboard (the traditional descendant of the Gothic hutch). It is of better quality and preservation than the majority of such pieces, and consists of five drawers and two cupboards, furnished with good star and drop handles and original escutcheons bearing the royal supporters of the lion and unicorn crowned, suggesting that it may once have formed part of furniture in lodgings or ordinary rooms of a palace. The panels of the doors and drawers are deeply fielded, surrounded and intersected with bolection mouldings of the end of Charles II.'s reign; the feet, however, are of later date. These pieces of furniture were used in company with late court cupboards and Stuart chairs in dining parlours and halls, but rapidly disappeared on the introduction of the new lighter eighteenth-century dining-room furniture, though their manufacture was continued for the middle classes, and are to be found dated as late as 1728. An immense difference in taste exists between this dresser and the French chest of drawers (No. vi.), although the two pieces are almost contemporary. The date of this French marqueterie is considerably earlier than that of England, our own developments of this taste being greatly in imitation of those of France and Italy. It is rare to find early-dated foreign specimens, but it is fairly certain that Charles II. presented the two magnificent cabinets now at Dalkeith Palace to his illegitimate son Monmouth on the occasion of his marriage to the Countess of Buccleuch in 1663. These beautiful pieces of furniture, which were described and illustrated in *Country Life*, February 3rd, 1912, were given by Louis XIV. to his first cousin Charles II. presumably about 1661, as the political intrigue between the two monarchs commenced at that date, and the cabinets probably formed part of a *douceur* or introduction towards the disgraceful results that ensued. On these cabinets occur a



No. VI.—COLOURED FRENCH CHEST OF DRAWERS, INLAID WITH WOODS CIRCA 1680

marqueterie of flowers somewhat similar to that on the chests of drawers in Mr. Leon's possession, on which the masks, escutcheons, and acanthus metal beading to the drawers all point to a date little subsequent to the Dalkeith pieces. The earliest example of English flowered marqueterie, dated with any certainty, is the clock given to the Grocers' Company by Phineas Shower, druggist, in 1683. The case bears the original brass plate engraved with the date of presentation to the company, and seems conclusively to settle the period of its inlay. In the chest of drawers the veneers are laid on oak, but the carcase is of pine; the top is inlaid with an elaborate marqueterie of flower sprays in stained woods on an ebony ground, the edge being banded by a plain brass moulding. The large panels of flowers at the sides, show traces of the purple and green stained woods that have faded on other portions of the chest. It is instructive to notice that marqueterie is introduced at the corners in the same way that Chippendale, more than fifty years later, decorated such corners with his favourite carved pendants. The brass scrolled feet are similar to those that became fashionable in France, and occasionally in England, during the eighteenth century.

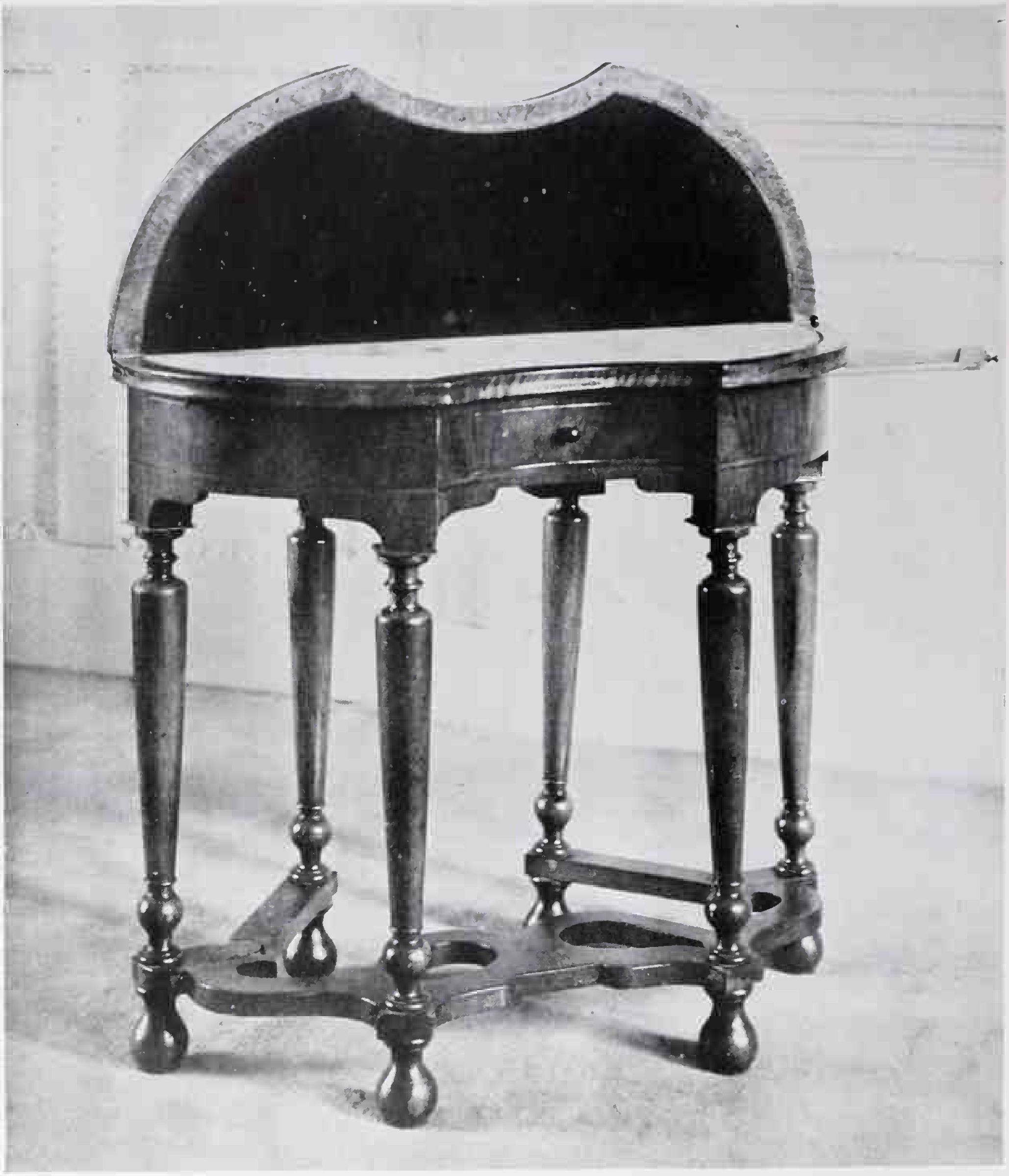
A sentiment for plain furniture began to be felt even before Queen Anne was on the throne, lasting for some time after her death, and this very distinct desire for simplicity characterised plate and costume as well as furniture, and though such carvers as Grinling Gibbons obtained plenty of employment in the large, rich houses building at that time, his peculiar and ornate taste cannot be considered as typical of this



NO. VII.—WALNUT ARM-CHAIR CIRCA 1795

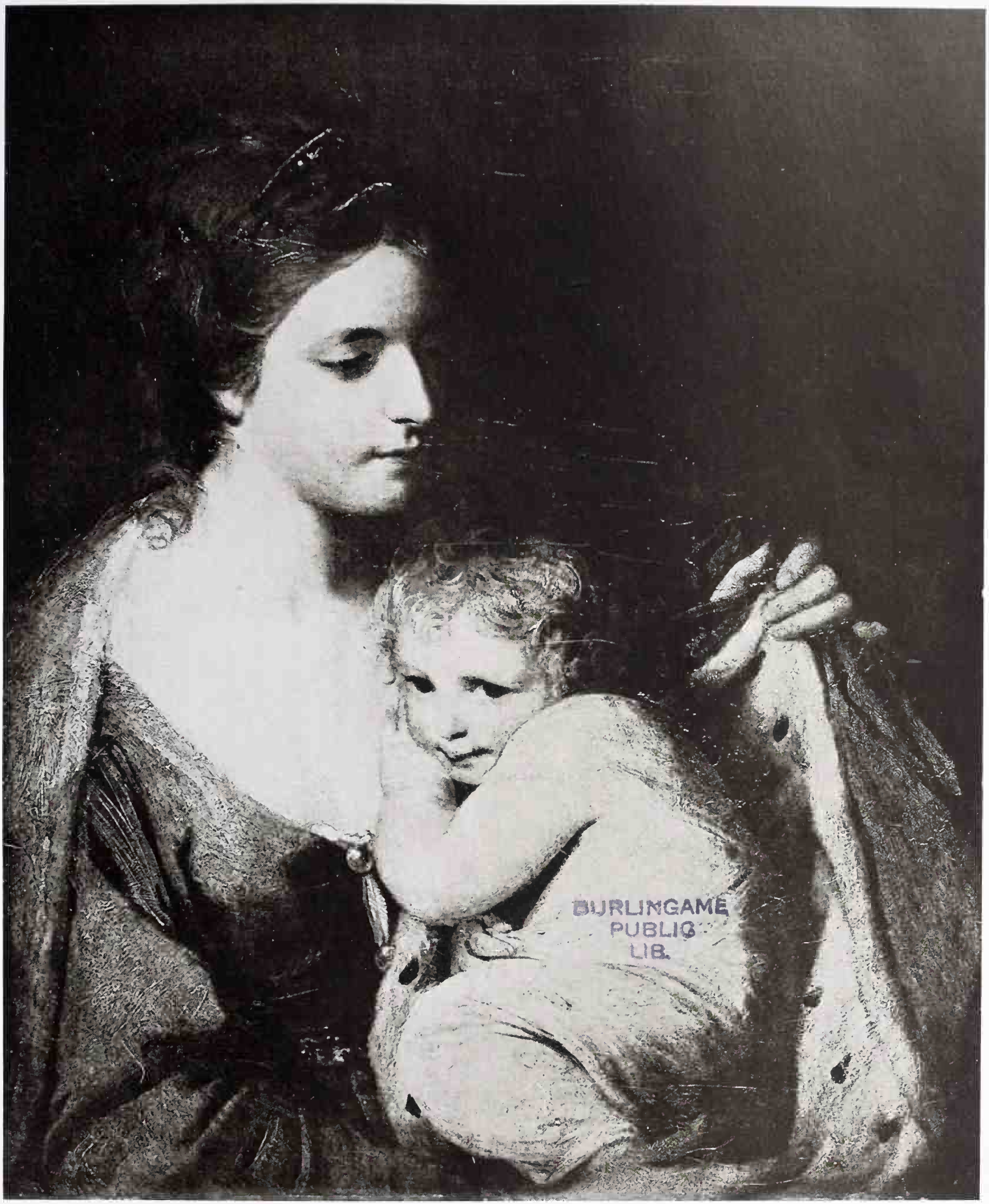
exact period. The floral brocades generally attributed to Anne really belong to her successors' reigns, as the portraits painted during the first years of the century invariably represent both men and women dressed in plain cloth, velvet, or satin. It is difficult to account for the comparative severity of this period after the elaborate luxury of Charles II.'s court, and again the equally sudden reversion in 1725 to almost gorgeous vulgarity. A good representation of this simple style in its early stage is No. viii., a well-finished, plain walnut picquet table of 1695 to 1700. The opened top would probably originally have been covered with needlework framed into the existing walnut border. Any possible *embonpoint* of the players is taken into consideration, so that, when opened, the top resembles the body of an early violin, the drawer for cards and counters being in one of the recesses. The six legs are of the graceful baluster shape, with egg feet, that succeeded the mushroom capping and bun feet; two of the legs are on the gate system, to support the flap when in use. The stretchers are strong, evidently calculated to resist the wear and tear to a card-table on so small a scale. The illustration gives no idea of the colour, which is a light fawn. Picquet, known as "cent" in the Elizabethan period, became very fashionable about the middle of the seventeenth century. In 1671 *The Royall and Delightfull Game of Picquet*—a translation of the earliest known French book on the subject—was published in England, and was quickly followed by several more treatises on other card games and picquet.

Rather preceding this rare little table in date is the



No. VIII.—walnut picquet table circa 1700

walnut winged arm-chair (No. vii.), which possesses every characteristic of its time—the escalloped seat-rail, the perpendicular rolls to the arms, the pear-topped leg, and the graceful serpentine stretcher, with its original finial in the centre. It is well to observe all the contemporary features of this old chair, as imitations of such pieces, requiring but little ingenuity to produce, have recently flooded the market. The later varieties are often original, but early genuine instances of this type are rare. Specimens from the Georgian portion of Mr. Leon's furniture will be described shortly.



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COUNTESS WALDEGRAVE AND DAUGHTER
BY SIR JOSHUA REYNOLDS, P.R.A.
At Chantilly

[*Photo Mansell*

THOMAS TOFT

MISCELLANEOUS

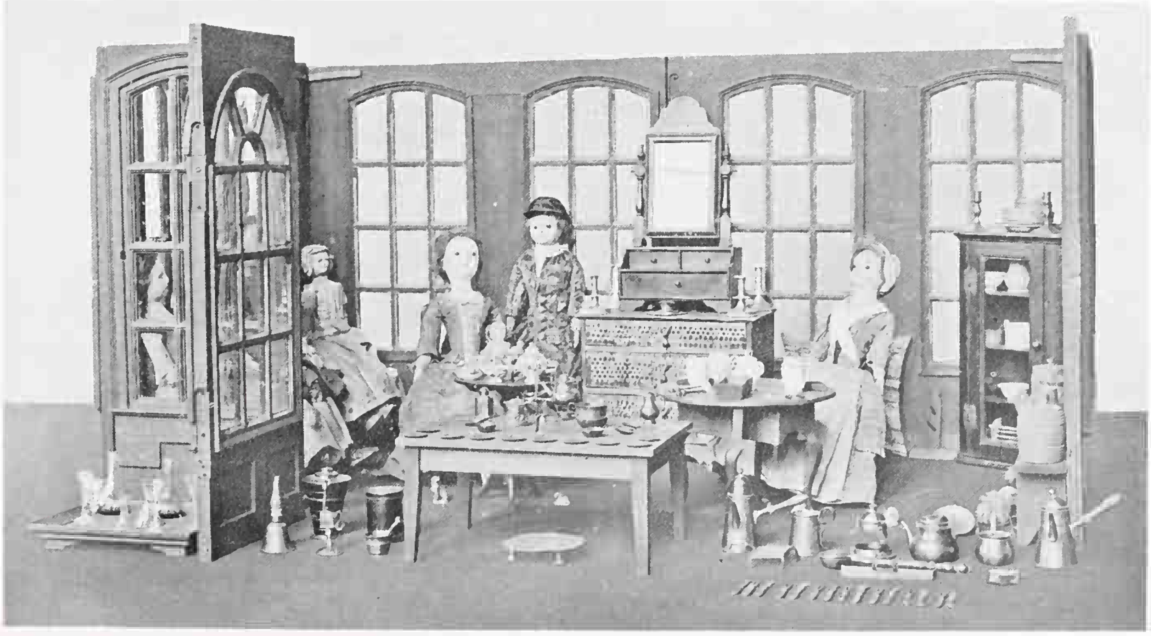
Late Seventeenth and Early Eighteenth Century Toys and Dolls' Clothing

By Mrs. Willoughby Hodgson

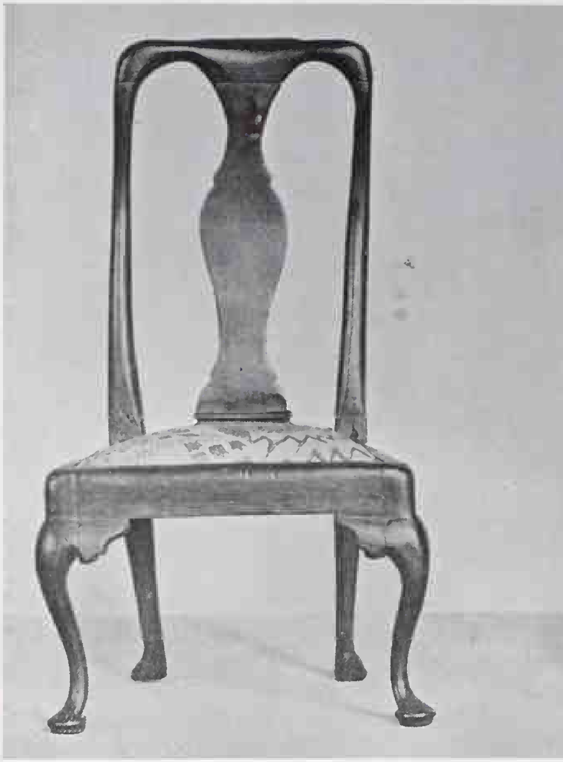
If judged only by the portraits which survive, we should be forced to the conclusion that the children of other days not only had dull lives, but that they must have suffered positive torture at the hands of their guardians. The beautiful paintings of Velasquez are of themselves a revelation of the sufferings inflicted on babes of tender years encased in corset and hoop; nor are those of the Stuart and early Georgian periods in England any better. It is therefore with positive pleasure and a sigh of relief that we turn from these to the contemplation of the toys belonging to this time, which afford proof that the little ones did have pleasures and relaxations provided for them, though the preservation of these may be an indication of a strict discipline which relegated toys to high-days and holidays. Be this as it may, we find in them evidence of lavish expenditure and beautiful workmanship.

Our illustrations are taken from part of a Queen Anne dolls' house preserved in the Victoria and Albert Museum. Of this only one portion survives, which, with its oak panelling and many windows, may have formed the hall or a reception room in a dolls' house of considerable size. Personally I incline to the former theory, as there would have been so little wall-space for furniture had it been designed as a room.

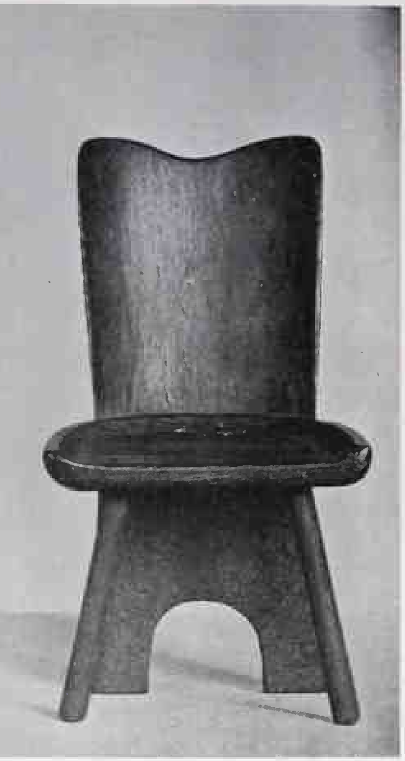
Our first illustration shows all that remains of the outer shell, but its contents are of so varied a character, and comprise so wide a field, that we get from them a wonderful insight into the manner of life, dress, and articles of domestic use belonging to our ancestors of



No. I.—The remains of a Queen Anne dolls' house   Victoria and Albert Museum



No. II.—QUEEN ANNE CABRIOLE-LEGGED DOLL'S CHAIR WALNUT



No. III.—QUEEN ANNE DOLL'S KITCHEN CHAIR WALNUT VICTORIA AND ALBERT MUSEUM

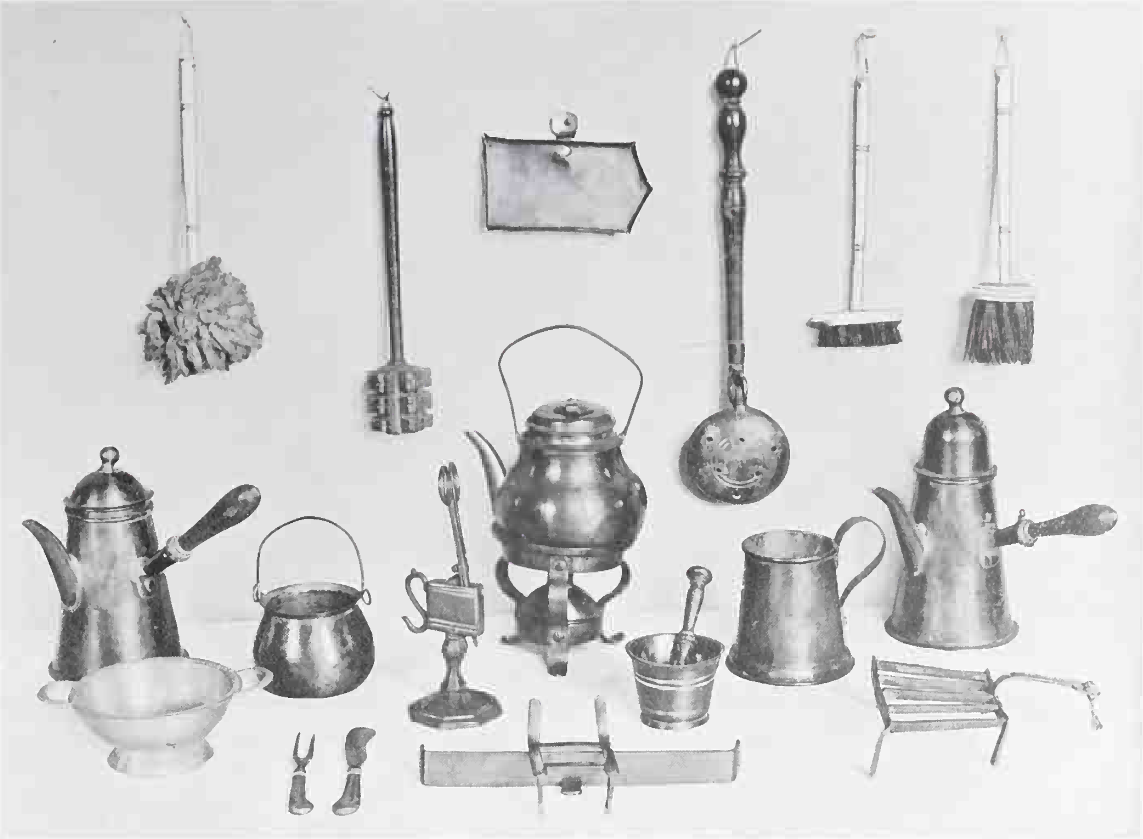
some two hundred years ago. These range from the doll's doll seen in the arms of the little one upon the mother's knee to the tiny Chinese porcelain lap-dogs—small gems of the Ming or K'ang-hsi period—upon the floor, whilst the miniature culinary accessories might have been made for a well-stocked kitchen of our own day, so exactly do they resemble many articles still in use in large and properly appointed houses.

Amongst these it is interesting to note (No. iv.) the walnut "dolly," a long-handled article terminating in a clubbed end, still used in the Midlands, whose reverberant sound awakes the morning echoes in farmhouse and cottage on washing-day, when the lusty housewife stands at her well-filled "dolly-tub" and scatters the foaming soap-suds far and wide as she belabours with the "dolly" the soaking linen.

The mop, which had died a natural death in some parts of the country, is now being reinstated in many households. In the Midlands and North it is an absolutely necessary article of domestic use in tiled kitchens, and the wonderful agility displayed in spinning it in the arms till all superfluous water is ejected is a feat only accomplished after years of practice. The one hanging on the left of the "dolly" in our illustration is of pure lamb's-wool yarn which has been unravelled, the handle being of bone. The brooms also have bone handles, the brown bristles being fastened in with brass wire. A pewter colander with ornamental rim and handles, and copper and brass vessels of the first half of the eighteenth century, will be seen in the same illustration. The snufflers in their stand, $2\frac{1}{2}$ inches high, the little brass pistol-handled knife and two-pronged fork, the pierced copper warming-pan and shallow baking-dish, are also specially interesting, whilst the gridiron and kitchen fender, coffee-pots, tea-kettle and stand, exhibit shapes and forms which the passage of centuries has not improved upon or altered.

In illustration No. vi. we see a delightful little cabriole-legged William and Mary oak table, $7\frac{1}{2}$ inches high, upon which are displayed a Lambeth delft bowl with blue border, three mugs, and a washing-tub of Staffordshire salt-glaze ware of about 1720. The little tub is made with a bung-hole for drawing off the water, and all are ornamented by rings turned on the wheel. A pair of trencher salt-cellars in hollowed-out lignum-vitæ, tiny spoons in ivory, knives and forks in ivory with wooden handles, a knife-box, a little hatchet and a mallet for beating steak, in ivory with lignum-vitæ handles, may also be seen.

It is recorded that in 1576 a daughter of Henry II.

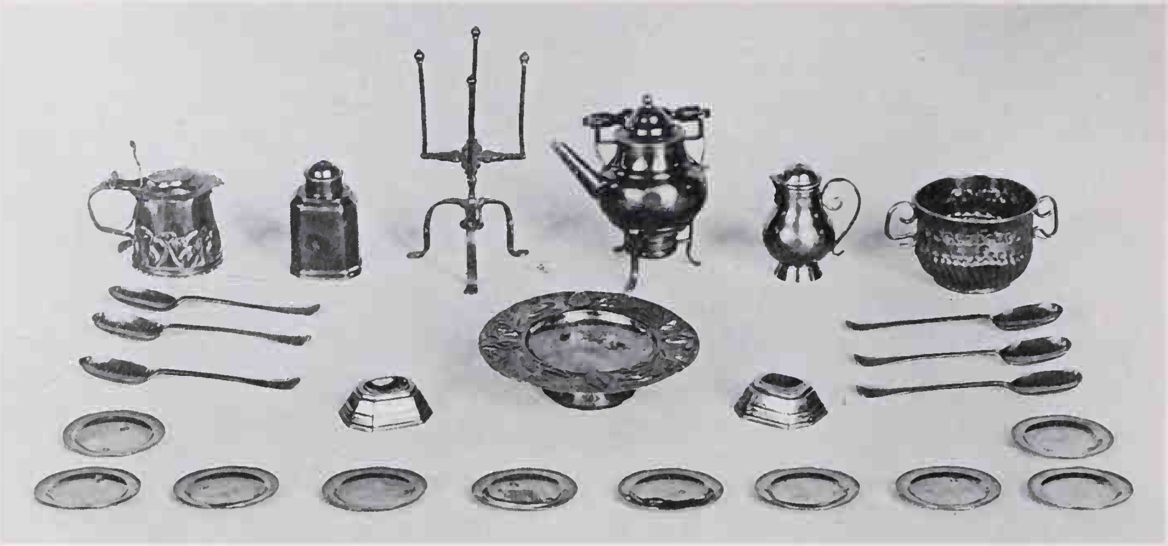


No. IV.—PART OF THE EQUIPMENT OF A QUEEN ANNE DOLL'S KITCHEN VICTORIA AND ALBERT MUSEUM

of France gave orders for a toy set consisting of silver "buffet pots, bowls, plates, and other articles such as they make in Paris," to be sent to the baby daughters of the Duchess of Bavaria. It would seem that such toys were in request in royal households, for in the accounts of the mother of Henry IV. of France one item refers to "a doll's set of table plenishments sette with diamonds." Silver toy soldiers made for the Dauphin by Merlin, after models by Chessel de Nancy, are said to have cost ten million francs, and that when, later on, in a time of stress and necessity, they were returned to the melting-pot, they only produced three million francs. From these references we gather that silver toys were not uncommon in France, whilst in this country such a selection as may be seen in illustration No. v. shows that the English silversmith was manufacturing these articles in the Stuart period and doubtless in earlier days. This collection of miniature silver comprises a tazza with embossed leaf decoration and a plain foot, which was possibly designed as a stand for a two-handled cup or porringer, and bears a Charles II. date mark. The tankard is of the same date; the cylindrical body, slightly tapering at the top, is embossed round the base with acanthus leaves, alternating with a V-shaped design topped with a trefoil leaf. The raised projecting cover is flat at the top and waved at the edge in front, resembling the end of a seventeenth-century spoon. The thumb-piece is plain, with three plain round bosses.

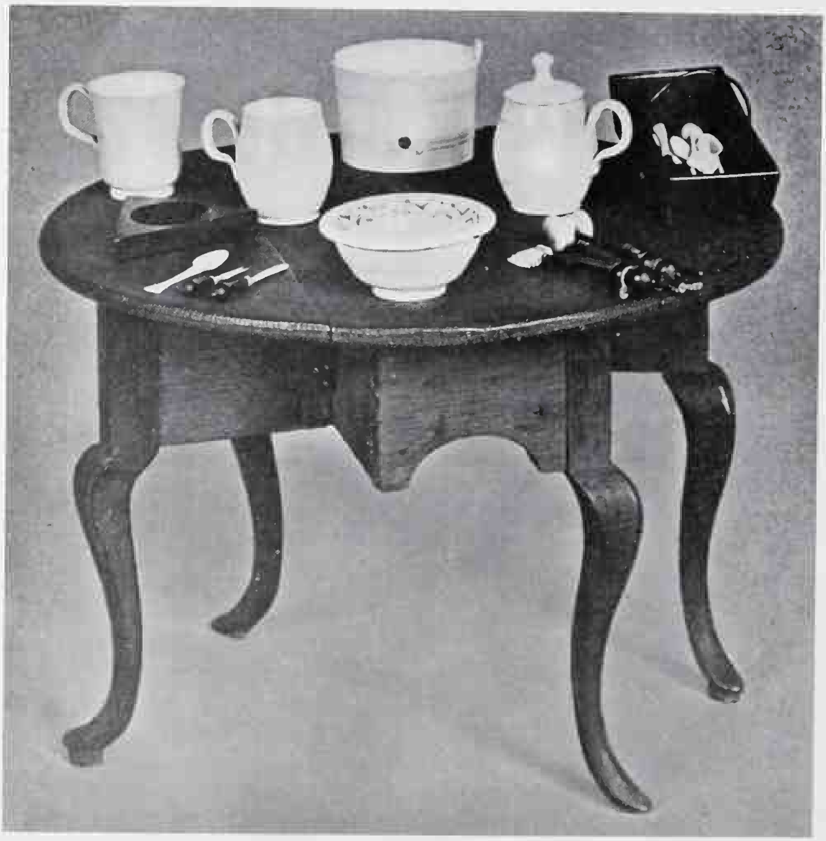
The name tankard, now applied to a large silver drinking vessel with a cover, was first used in this sense about the year 1575. Previous to this the name was applied to wooden iron-bound tubs capable of holding three gallons of water. In London the men who fetched water from the conduits were known as "tankard-bearers," and a curious little story is related of one of these in the Coroner's Roll of Edward I., which tells how one Grene, when fetching water from St. Paul's Wharf, got into a boat, and, having filled the tankard, tried to haul it on board. The weight of the water, however, caused the boat to move as he was standing on a plank, and, falling between this and the wharf, he was drowned, a verdict of death by misadventure being returned. Frequent mention of the tankard will be found in old church and agriculture documents and accounts as a vessel (or bucket) in common use.

The two-handled porringer (No. v.) bears the date letter of 1713. Fluted at the base, it is decorated with



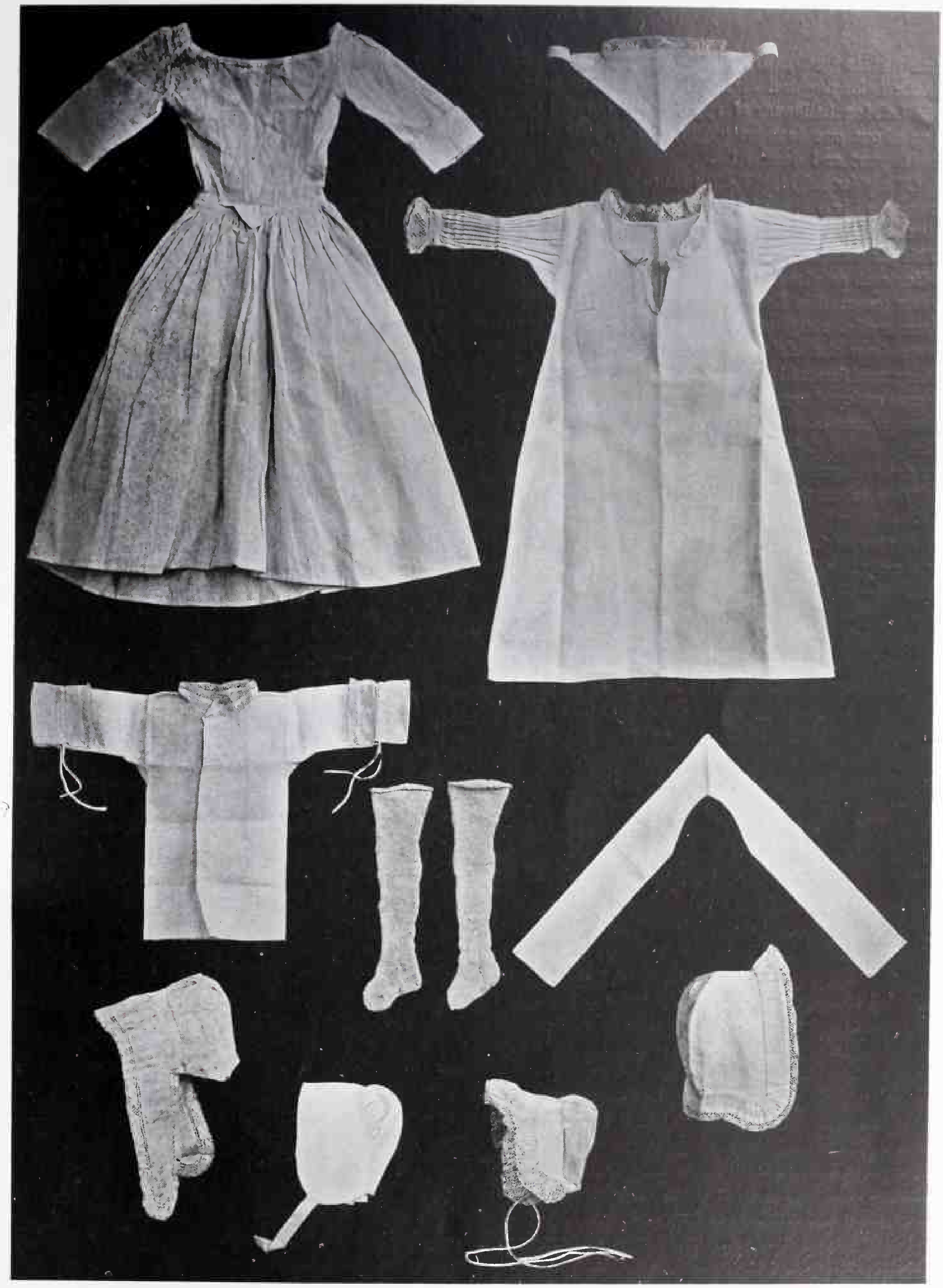
No. V.—COLLECTION OF MINIATURE SILVER TANKARD AND TAZZA WITH EMBOSSED DECORATION, CHARLES II. DATE MARK; TWO-HANDLED PORRINGER, DATE LETTER 1713; THE REST BELONGING TO THE FIRST QUARTER OF THE EIGHTEENTH CENTURY VICTORIA AND ALBERT MUSEUM

circular impressed ornaments, some of which are plain, others having rosettes in the centre. This is a very characteristic shape and style of ornament of the Queen Anne period, now extensively copied in a standard of silver which, if tested, would probably be found to be of lower quality than the genuine antique. When tea first became a fashionable beverage, the porringer was frequently used as a cup. In the accounts of expenditure of Mr. Eaton, who, in the seventeenth century, was associated with the East India Company, we find reference to "three silver porringers to drink chaw (tea) in."



No. VI.—WILLIAM AND MARY CABRIOLE-LEGGED OAK TABLE; WASHING TUB AND THREE MUGS OF STAFFORDSHIRE SALT-GLAZE WARE, ABOUT 1720; WHITE AND BLUE LAMBETH DELFT BOWL, LATE 17TH CENTURY; LIGNUM-VITÆ TRENCHER SALTS; KNIVES, FORKS, AND SPOONS IN IVORY AND WOOD VICTORIA AND ALBERT MUSEUM

The little silver tea-kettle (No. v.) is about 2 inches in height, including the stand, and is the typical pear-shape used during the first half of the eighteenth century. It rests on a stand with rings holding a spirit-lamp, the movable handle being of ebony. In the collection of the



No. VII.—DOLLS' CLOTHING
VICTORIA AND ALBERT MUSEUM

LATE SEVENTEENTH AND EARLY EIGHTEENTH CENTURIES late Sir Redvers Buller, V.C., was an exactly similar kettle belonging to a silver doll's service and bearing the London hall-mark of 1730. The covered milk-jug, about one inch in height, is also pear-shaped, with spout and domed lid.

Of similar height, the little tea-caddy has a domed cover, and is octagonal in shape, the only ornamentation being the moulding round shoulders and base. This plain canister shape is characteristic of the period when such articles first came into use, no examples of silver tea-caddies being known earlier than the first quarter of the eighteenth century. The name is derived from the Malay word *kati*—a pound, the term being used for small boxes holding about 1¾ lbs., which were employed to carry tea to England. Each of these three pieces bears a hall-mark, which cannot now be deciphered, but, judging from their shapes, they belong to the first quarter of the eighteenth century.

Very interesting are the tiny eight-sided trencher salts seen in the same illustration, with depressions in the upper surface to hold the salt. Though made at a time when English silver was very slightly ornamented—this taking the form of simple curves and moulding—they are similar in shape to well-known examples bearing the date 1629, and elaborately chased. The name trencher was applied to the small salt-cellars placed beside the trencher to distinguish them from the large and important article which occupied the centre of the high table. "Sette your salt on the right side where sits your soverayne" is a dictum of Wynkyn de Worde, and, he adds, "atte every end of ye table sette a salt-cellar."

Six miniature rat-tailed spoons and ten plain silver plates may also be seen in No. v. The history of the plate and the comparatively recent date at which it came into general use in this country makes these toy examples specially interesting. Wooden trenchers were used by all and sundry right through the eighteenth century, pewter being employed by the well-to-do until Wedgwood's cream-ware and the porcelains of Bow, Chelsea, and Worcester took its place. But even then in middle-class families the large earthenware charger and wooden trencher were still used, several persons eating together, a plate apiece being unknown in some families; and it is recorded that, towards the end of the century, the aged Duke and Duchess of Hamilton sat at the head of their table on a raised dais and ate from the same plate as a token of affection and a tribute to bygone customs.

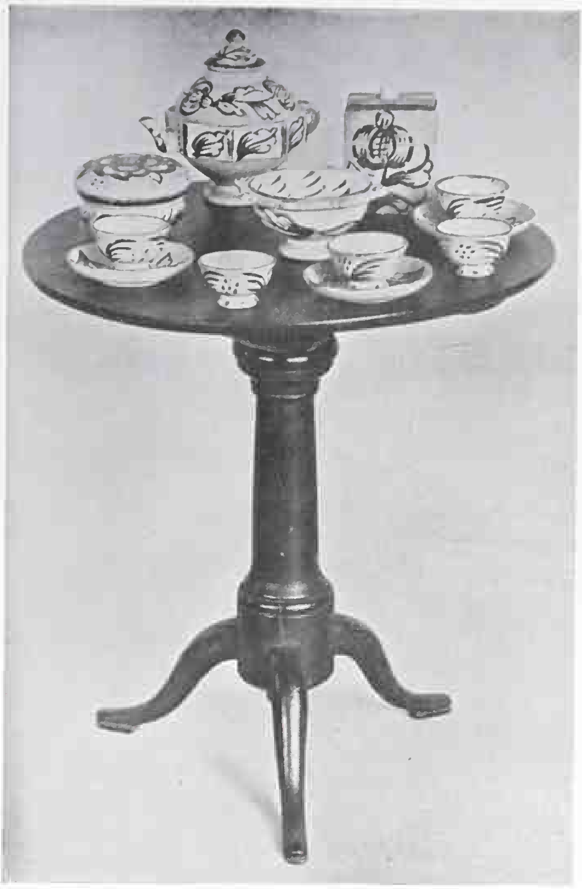
But though plates are, comparatively speaking, a modern innovation, rarely used in England at meals until the sixteenth century, it is recorded by the Venerable Bede and others that Oswald, King of Northumberland, was served upon silver, and that on one occasion he ordered the meat to be given to beggars and the dish to be broken in pieces and distributed among them.

A silver contrivance upon three legs which resembles a wool-winder may also be seen in No. v. At first sight it is difficult to conjecture its use, but the fact that the plates, when piled up, exactly fit into the four upstanding prongs, indicates that it was designed for this purpose, and it would be interesting to know if there are surviving examples of full-sized silver plate-holders of the same shape made in the early part of the eighteenth century.

A beautiful little mahogany table, with round top designed to fold over, is shown in No. viii., and upon it a tea service consisting of teapot, caddy, bowl with flanged rim, covered bowl, and teacups and saucers. This tiny service is of alabaster, in imitation of salt-glaze ware, and is painted with pomegranates, leaves, and sprays in a shade of red, designed to copy the Chinese *rouge de fer.* I have met with two other little Queen Anne toy services in the same material, decorated in similar colour, though the patterns differed, but have not been fortunate enough to come across any full-sized alabaster tea-ware. Possibly, being more durable than salt-glaze, it was only used for children's toys.

The miniature walnut chairs of illustrations Nos. ii. and iii. are specially interesting. No. ii., with its high-backed seat, shaped to suit the enormous periwigs of the men and voluminous head-dresses of the women of the day, its cabriole front legs and its club-footed back legs, is an exact replica of the full-sized article familiar to all as typical of the time. But No. iii. is, I think, almost unique. This is, no doubt, a Queen Anne kitchen chair in miniature, and I imagine few, if any, full-sized examples still exist. The whole of the back is in one piece, flat at the base and slightly hollowed out above. The seat also consists of one thick piece of wood hollowed out, the rounded front legs being fixed into and through it.

If we turn again to illustration No. i., we shall see on the corner cupboard sets of pewter plates of varied sizes, and made in the late seventeenth or early eighteenth century: also, a pair of miniature brass candlesticks belonging to the second half of the seventeenth century, and close by are barrels, bowls, covered canisters, and other kitchen utensils in finely turned wood. The little chest of drawers in the centre stands 8 inches high, and is made of deal or some other common wood, which has been covered with interwoven split straws in imitation of marquetry. Upon it stand two pairs of pewter candlesticks, one of which is chased; these are of the second half of the seventeenth century, and of somewhat ecclesiastical shape. The



No. VIII.—MINIATURE MAHOGANY TABLE, WITH FOLD-OVER TOP; PART OF TEA SERVICE IN ALABASTER, DECORATED WITH POMEGRANATES AND FOLIAGE IN BRILLIANT RED FIRST HALF 18TH CENTURY VICTORIA AND ALBERT MUSEUM

toilet glass with three drawers is of green English lacquer decorated with flowers and sprays in gold, and is in a fine state of preservation.

Perhaps, however, the most interesting part of this little collection is that which comprises a not inconsiderable part of the wardrobe of the fashionable doll of this bygone age, and we can well believe it to have been faithfully copied from her prototype in real life.

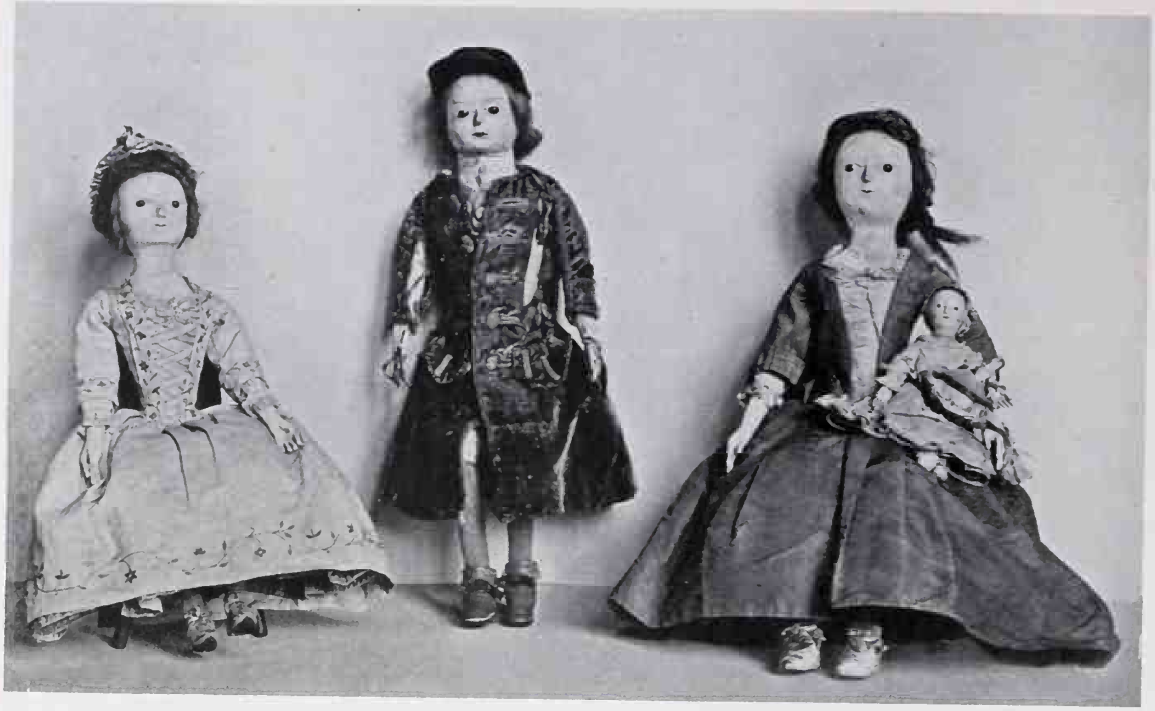
From our seventh and ninth illustrations we gather something of the beauty of the little garments made for these jointed wooden dolls, whose hands, necks, and faces are covered with flesh-coloured enamel, and whose hair had once grown upon a real head. The stitchery, embroidery, and fine lace which adorn these dainty habiliments exhibit an almost perfect needlecraft, whilst the long-waisted stomacher, tightly laced over a stiff corset, gives to the body the then fashionable V-shaped appearance—an appearance of first importance to a lady of fashion at a period of which it has been said that the aim of the *beau monde* was to look "prim, Dutch, and stiff, but very prosperous."

The silent company seated in the remains of their once stately home comprises the lady of the house, in green silk with quilted petticoat, pink woven silk stockings with white embroidered floral clocks, dainty little green silk garters lined with pink, and brocaded latchet shoes; in her arms her baby daughter, dressed in an elaborate toilet of white muslin, tiny ribbons, and lace, whilst the child holds an equally elaborately dressed doll; the post-boy, wearing a peaked black velvet cap, blue velvet coat, knee-breeches, and leather latchet shoes; a lady in lace cap, with white dress charmingly embroidered in colours in chain-stitch and a beautifully quilted and embroidered petticoat; another dressed in white satin and lace; two serving women with caps, aprons, and kerchiefs; and the master of the house in a suit of corded fawn-coloured silk, with blue buttons and a lace cravat.

In addition to the little garments worn by the company, there is, however, a most interesting store hidden from view in the chest of drawers, a selection of which will be seen in our remaining illustrations. The linen garments, arranged in sets, exhibit a lost fine art in laundry work—some of which may be seen on the side of one of the caps and round the neck and wrists of the large shirt (No. vii.). Here, either by the turns and manipulation of the iron, or by the introduction of raised devices under the linen, patterns are produced upon the plain surface which give an appearance of raised needlework. These patterns appear upon all the shirts, cuffs, and caps, and the fact that they are still visible upon the caps worn by the serving-women before mentioned, and have not been obliterated by the wear and tear of centuries, is very remarkable. The collection contains several aprons, which, towards the close of the sixteenth century, became a fashionable item in the dress of a lady of quality, though it is a garment of far greater antiquity. They are of linen, and upon a doll 15 inches high would reach the edge of the skirt.

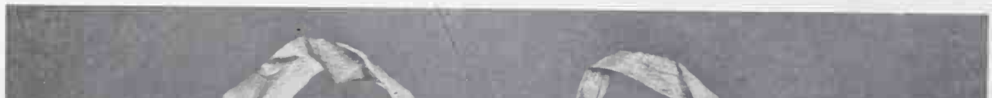
The white linen petticoat (No. vii.) is fastened at the back, and is made with a bodice pointed in front and tight-fitting, the three-quarter length sleeves having turned-back cuffs to be worn under an elbow-sleeved bodice.

The shirts, two of which are seen in No. vii.—one for a child and the other for a grown-up—were worn alike by dolls of either sex. The larger one, however, shows the shape and form of the undermost garment worn by women in the Queen Anne period. It was

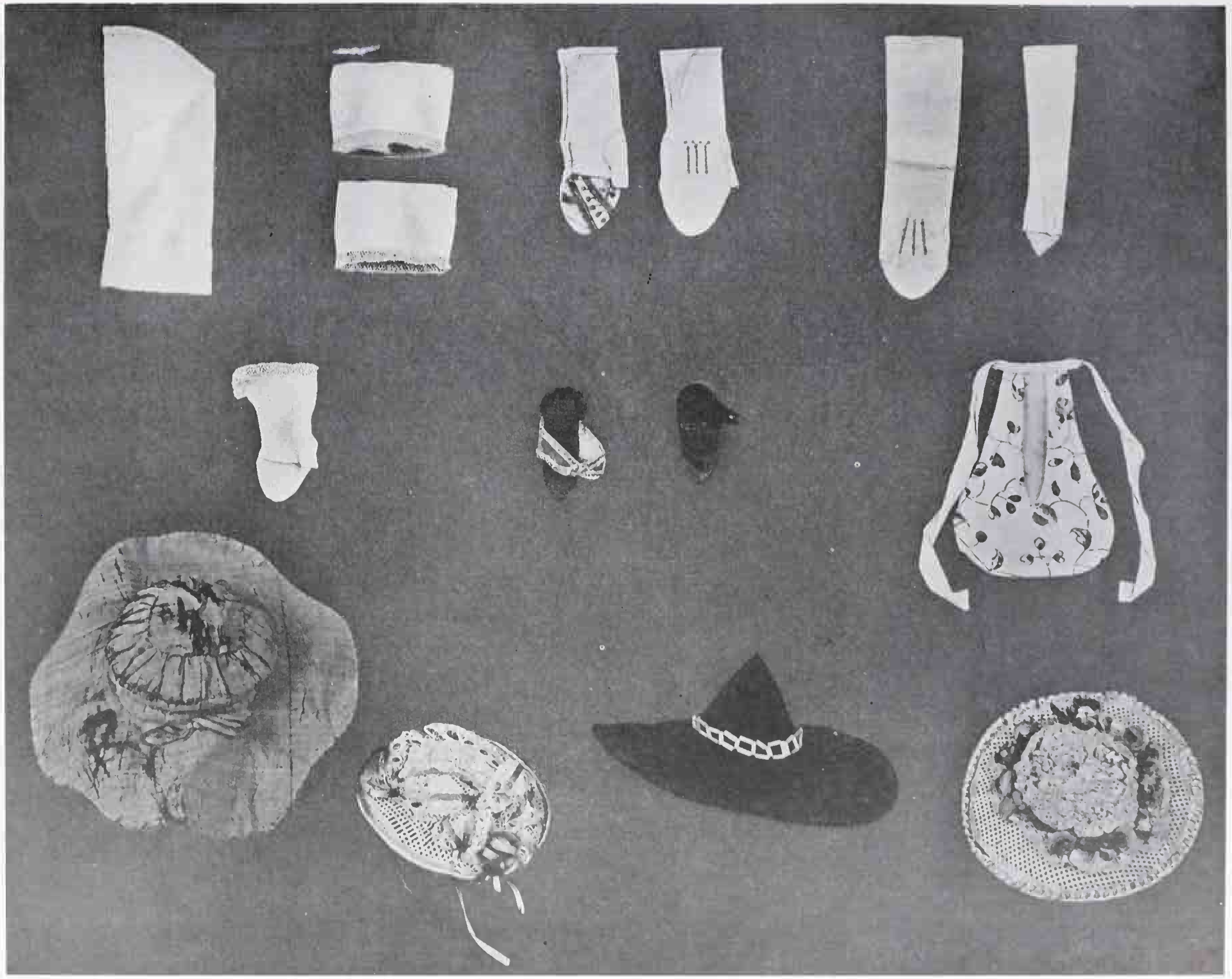


No. IX.—EARLY EIGHTEENTH CENTURY DOLLS FROM THE VICTORIA AND ALBERT MUSEUM

allowed to show beyond the frock at neck and wrists, and was called the smock. These articles and the caps and cuffs illustrated are all trimmed with old English pillow-lace, some of them being made of the finest cambric, or "camerick," as it was sometimes called, a fabric which, according to Stow, was first introduced into England in the reign of Queen Elizabeth. In his *Anatomie of Abuses*, printed in 1595, Philip Stubbs says it was chiefly used for the enormous ruffs then fashionable for both sexes, and that it was so fine



No. X.—DOLL'S CLOAK, PINK SILK LINED WITH YELLOW SILK EIGHTEENTH CENTURY
VICTORIA AND ALBERT MUSEUM



No. XI.—DOLLS' HATS, MITTENS, ETC. LATE SEVENTEENTH AND EARLY EIGHTEENTH CENTURIES

VICTORIA AND ALBERT MUSEUM

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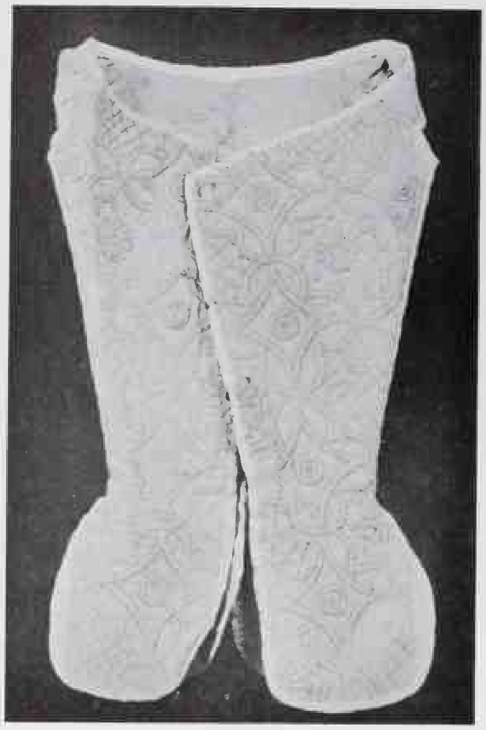
"the greatest thread was not so big as the smallest hair that is."

The tiny cambric lace-trimmed mitten (No. xi.) is one of a pair which are gems in needlecraft. They are not more than an inch in length, and how their maker found it possible to insert the thumb-piece as it is inserted, without a faulty stitch or crease, is a mystery to the modern needle-woman.

The coarse linen sleeves and fine lace-trimmed cambric cuffs, of which there are several pairs, remind us that such articles had a considerable vogue at the time when this dolls' house was made.

Tiny white kid mittens, of which there are several pairs, some short and others with long gauntlets, are stitched at the back in silk, the hand piece being lined with linen printed in colours.

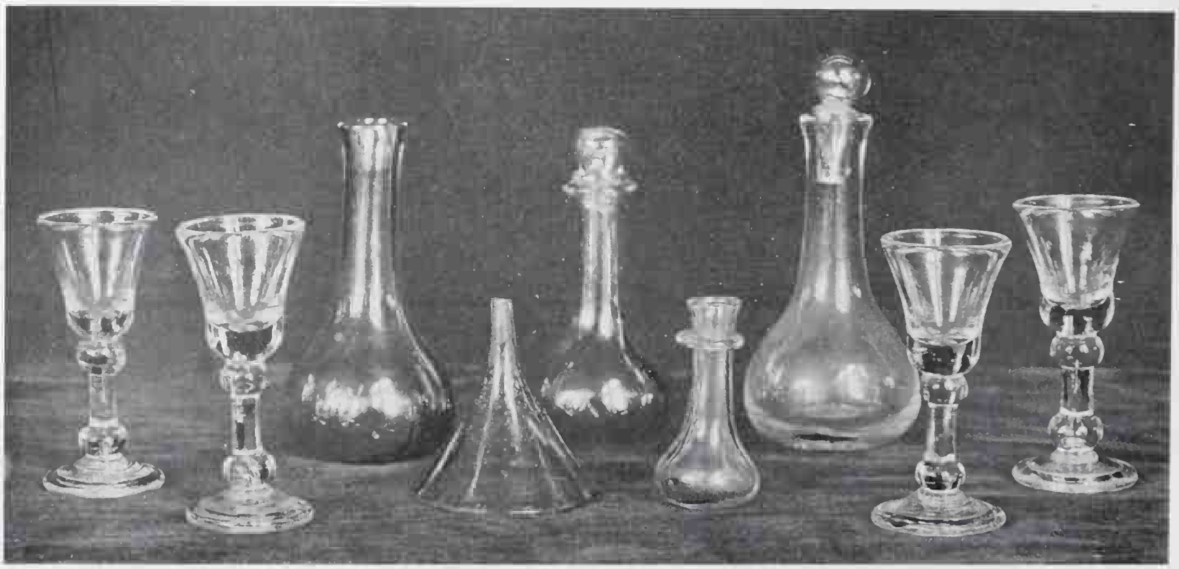
Little shoes of kid and silk, a capacious pocket of printed linen, two cloaks, the one of velvet the other of pink silk lined with yellow silk (No. x.), a bodice, and four hats are amongst the articles stored in the little chest of drawers.



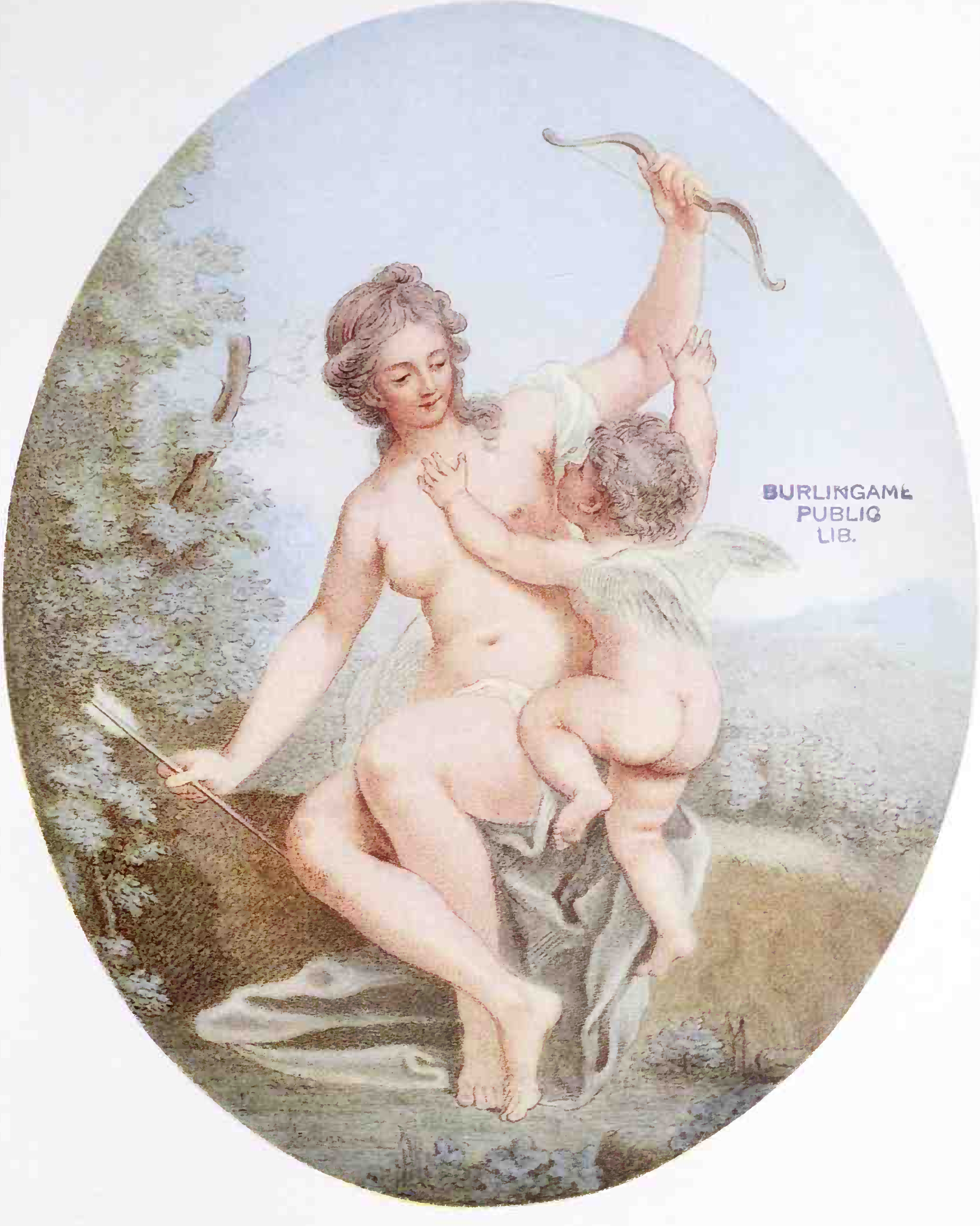
No. XII.—Doll's sleeveless bodice of quilted linen; pattern outlined in yellow silk stitches late 17th century Victoria and Albert Museum

The sleeveless bodice (No. xii.) is of great interest to students of needlework. It is of quilted linen, and though only some 3½ inches in length, the pattern is elaborate and intricate, consisting of diaper, interlaced quatrefoil and circles, rosettes, small circles and intersecting lines outlined in yellow silk stitches, the whole forming an example of perfect design and faultless needlecraft.

Of the four little hats illustrated (No. xi.) the first is made of orange silk, lined with pink, and but for its worn appearance and the antique texture of the silk, it might in shape and colouring have been attributed to the artistic house of Liberty & Co. The pair of picturesque basket hats, trimmed with lace, ribbons, and tiny flowers, are very dainty, but there is an air of piquancy about the black velvet with its pointed crown and encircling wreath of white bugles that is quite charming. Bugles were in high fashion during the reign of Queen Elizabeth, when they were generally worn in the hair. In Philip Stubbs's *Anatomie of Abuses*, 1583, we read: "At their haire thus wreathed and crested are hanged bugles," from which we gather that the tubular glass bead as an ornament is of considerable antiquity.



No. XIII.—A collection of early miniature Dutch glass Victoria and Albert Museum



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VENUS DISARMING CUPID
FROM A DRAWING BY
L. R. LEGOUX, 1785

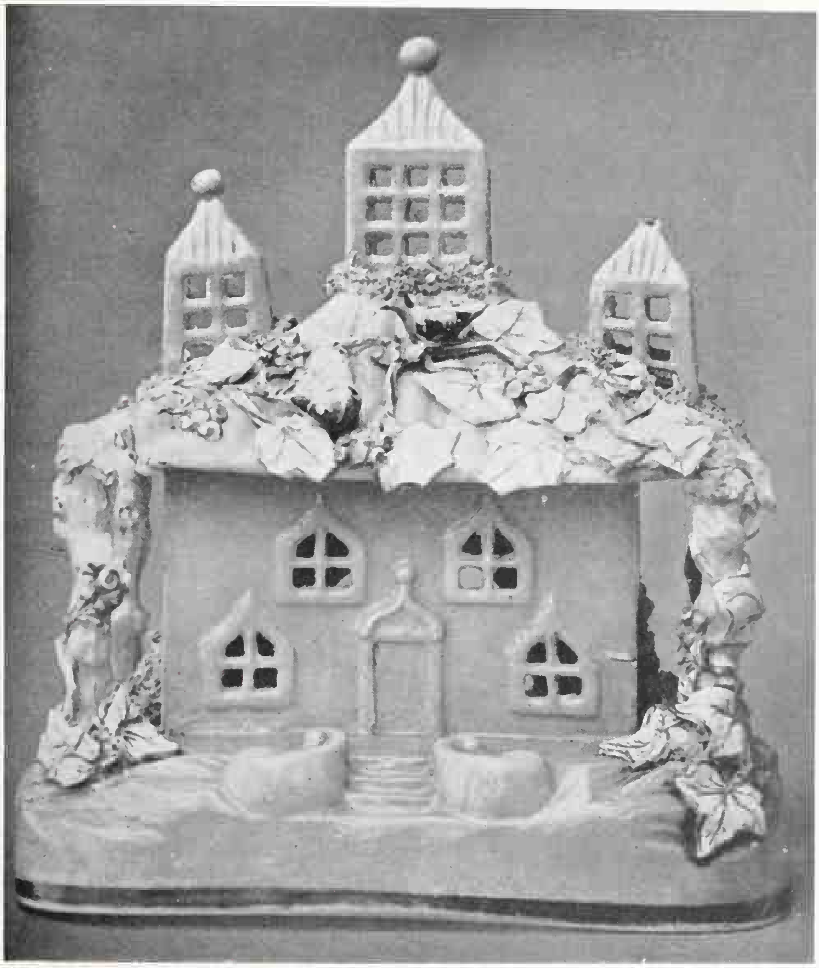
JAS ALLAN DUNCAN

Old China

More about collecting Antique China and Pottery Houses

By K. V. Clive

The craze for collecting these delightful little models is increasing so rapidly that I venture to think another article on the subject may be acceptable to readers of The Connoisseur. I wrote very fully about them in the April number for 1912, but since then am able to illustrate several new and unique specimens, and also have acquired a good deal more knowledge about them myself. One thing I feel quite sure of, and that is, once you start to collect them, you will never cease to do so, so great is their charm. Even in these sad times we must all have a little pleasure and relaxation, and nowhere will you find it better than in trying to get together a miniature china town composed of these fascinating little models. Nothing will give you a better return for your money, and not only will it be a very sound investment, but also a delightful pastime.



No. I.—Pagoda MADE BY LEE AND GRAINGER, OF WORCESTER

No. i. shows a large pagoda, made by Lee & Grainger, of Worcester. This is indicated by its weight, and their houses are usually heavy for their size. It is bright turquoise blue in colour, and stands 8 inches high. The decoration consists of white ivy leaves, outlined and veined in gold, and the two birds on the roof (alas! one has lost its head) have as many tints in their plumage as there are colours in a rainbow. All the years I have been building my little china city I have not seen another like it. As a rule the cottages made by Lee & Grainger are in the form of night-light stands, and were often cut like work on a cameo. When the night-light is put inside, all this delicate cutting shows up, and the effect is vastly pleasing. I illustrated one in my previous article, but No. ii. is of a finer quality. It represents the well-known episode of Napoleon and the sentry. It is no easy matter to get a photograph to

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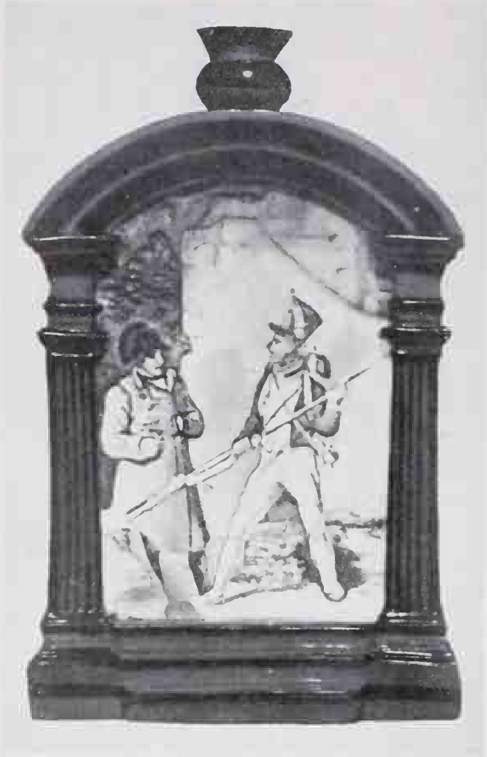
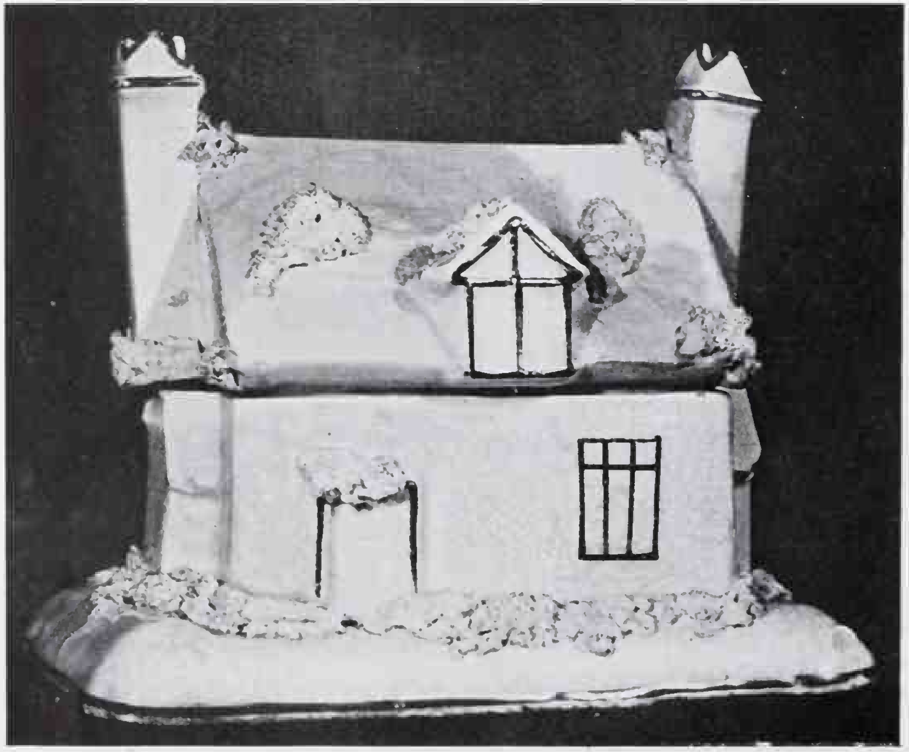
show the appearance the piece has when lit up. The centre, where figures are, is all white, and the arch is of a full blue. The pillars are much gilt. The back of the piece is in the form of an arbour, and is of same colour as the arch. It has an opening in centre of back to enable one to insert night-light. My specimen is not marked, but I have seen one exactly like it, which bore the stamp, "Grainger, Lee & Co., Worcester." So far these night-light stands have not been copied, and I rather doubt if they ever will be. It is almost needless to mention that antique dealers' shops are becoming simply flooded with spurious cottages, and as the demand grows, so this evil will increase.

I warn the beginner to avoid marked houses. The genuine ones were marked sometimes, but very seldom do you come across them. When you are fortunate enough to do so, it greatly increases the value. Modern ones are constantly marked. In one week alone I saw three of these in dealers' shops. On the bottom of one was stamped "Leeds Pottery," the second had the gold anchor of Chelsea, while the third bore the Crown Derby mark. One sometimes comes across dangerously clever copies, and I fear the pitfalls for the amateur are many.

Cottages where the roof lifts off, and thus the piece is able to be used as a box, are not plentiful. No. iii. is of this type. It is evidently wintry weather where this little model came from, as it is depicted covered

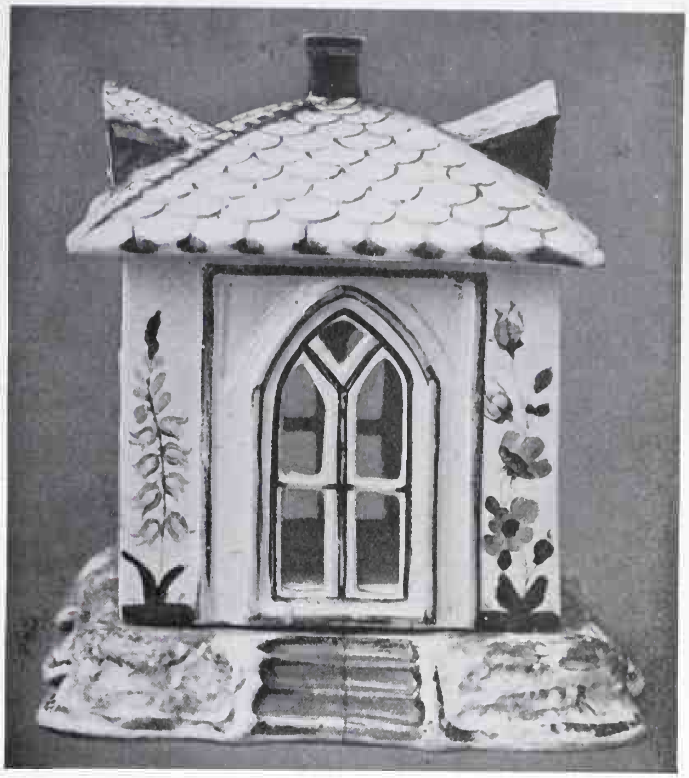


No. II.—COTTAGE IN FORM OF A NIGHT-LIGHT STAND

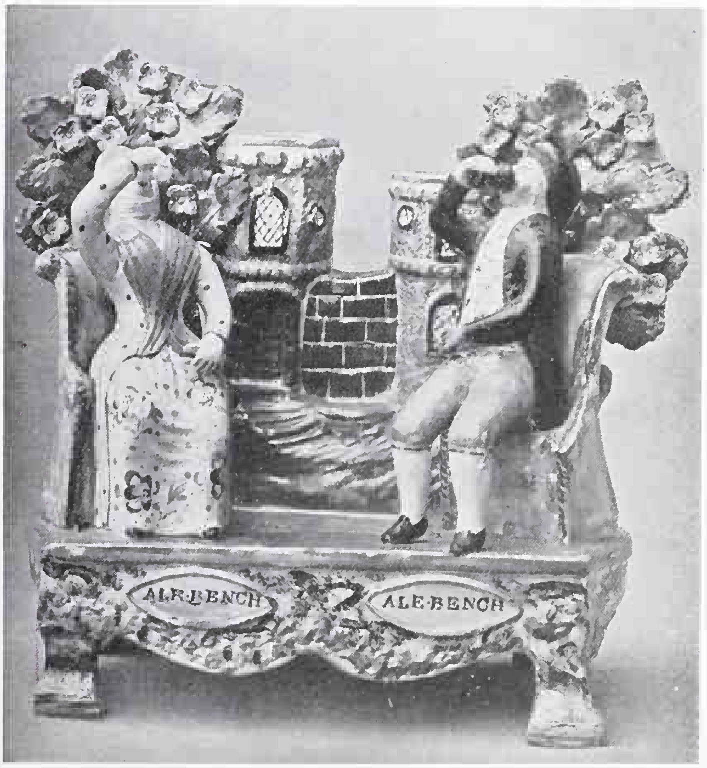


No. III.—COTTAGE, WITH REMOVABLE TOP STAFFORDSHIRE POTTERY with snow. It is 7 inches long, and is of Staffordshire pottery. Many people have an idea *all* cottages are made of this ware. But how great is their mistake! It is true that during the mid-Victorian epoch Staffordshire did make a vast number of them, but if you want the really fine porcelain ones you must look to Rockingham, Worcester, Coalport, Derby, and even the great potters of Swansea, to give them to you. I used to disbelieve that Bristol made them, but I was wrong. I saw one a short time ago which, without doubt, came from these works. It was all white, the paste very hard, and was one mass of tiny flowers. A Bristol man was the proud owner of it, so that is as it should be.

A fine Swansea house is depicted in No. iv. Swansea cottages are as seldom met with as Bristol ones. I had the opinion of an expert on Swansea porcelain before I bought this one, as I could hardly believe my good fortune in having come across such a treasure. He at once confirmed my hopes. I consider it the most valuable piece in my collection. It is in the form of a summer-house. The four big windows (one each side) are almost ecclesiastical in shape, which seems somewhat incongruous. The arbour itself is white, and the roof is salmon-scale pattern, each scale being outlined with that excellent gilding always found on really fine Swansea pieces. The paintings each side of windows represent dog-roses and blue Canterbury bells and the stand (it is in two pieces, and is meant to be used as a pastille burner) is of the palest green. The whole thing is composed of that wonderful transparent paste for which Swansea was so celebrated.

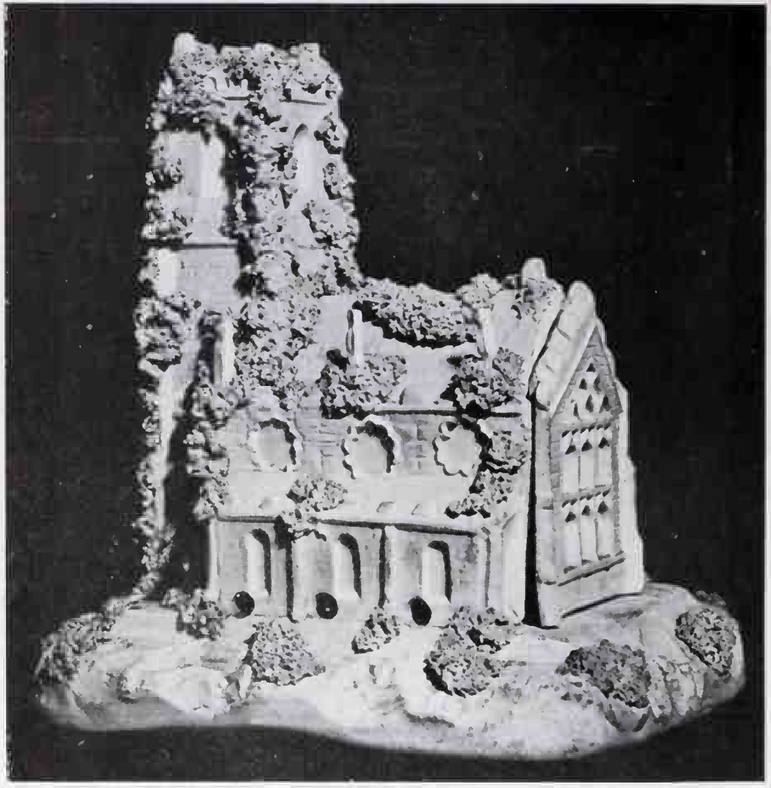


No. IV.—A SWANSEA HOUSE, USED AS A PASTILLE BURNER

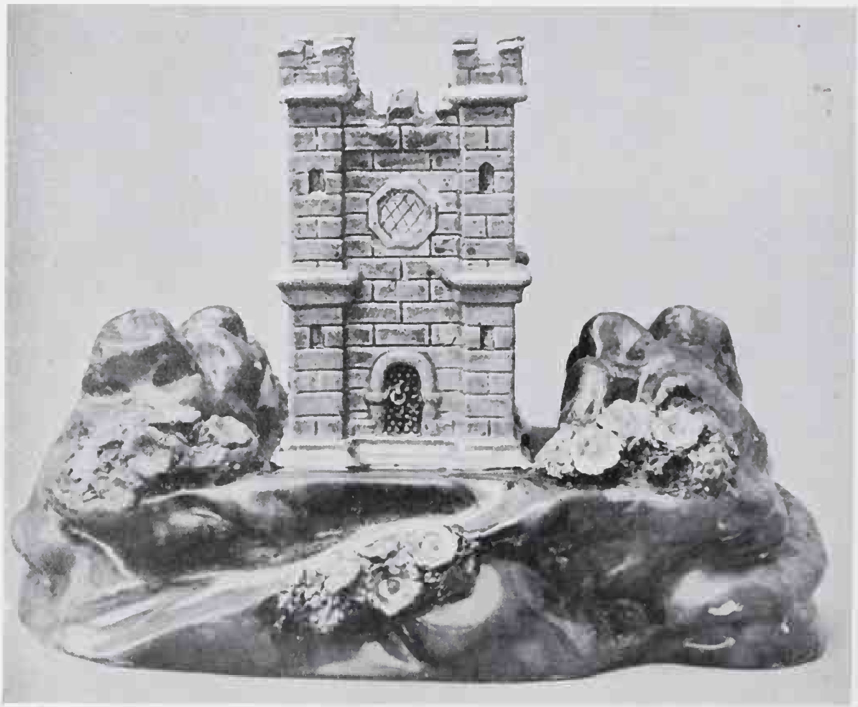


No. V.—A CURIOUS STAFFORDSHIRE EXAMPLE PROBABLY BY WALTON

To go from the sublime to the ridiculous, we must turn to No. v. We have here a most characteristic bit of Staffordshire pottery, and it is probably of Walton make. It shows mine host and his wife seated outside what looks like an early Norman castle, but which is, I believe, meant to be an inn. It is entitled "Ale Bench," and is one of a pair, the other having written beneath it, on stand, "Tee-Total." The two figures in the last-named piece are sitting at a table outside just such another quaint house, and are partaking of the harmless cup of tea, while my couple, I fear, prefer something stronger. Both these cottages (perhaps, to be correct, one ought to say groups, the figures being really larger and more important than the building itself) are very seldom met with, and are much sought after. I have seen a model of the Tower of London of this same period, and it bore the mark "Walton" on the well-known ribbon scroll at the back. It is the ambition of all who collect these little bits of architecture to possess a church, but I fear it will be many months (in my case it was years) before this ambition will be gratified.

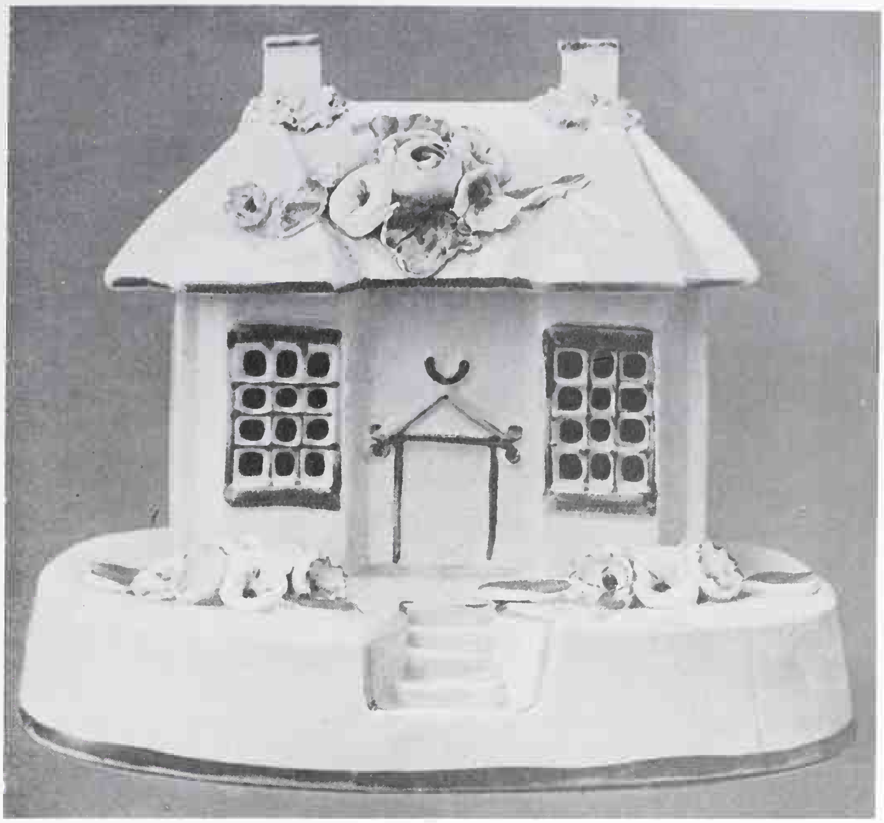


No. VI.—MODEL OF ALL SAINTS' CHURCH, DERBY DERBY BISCUIT

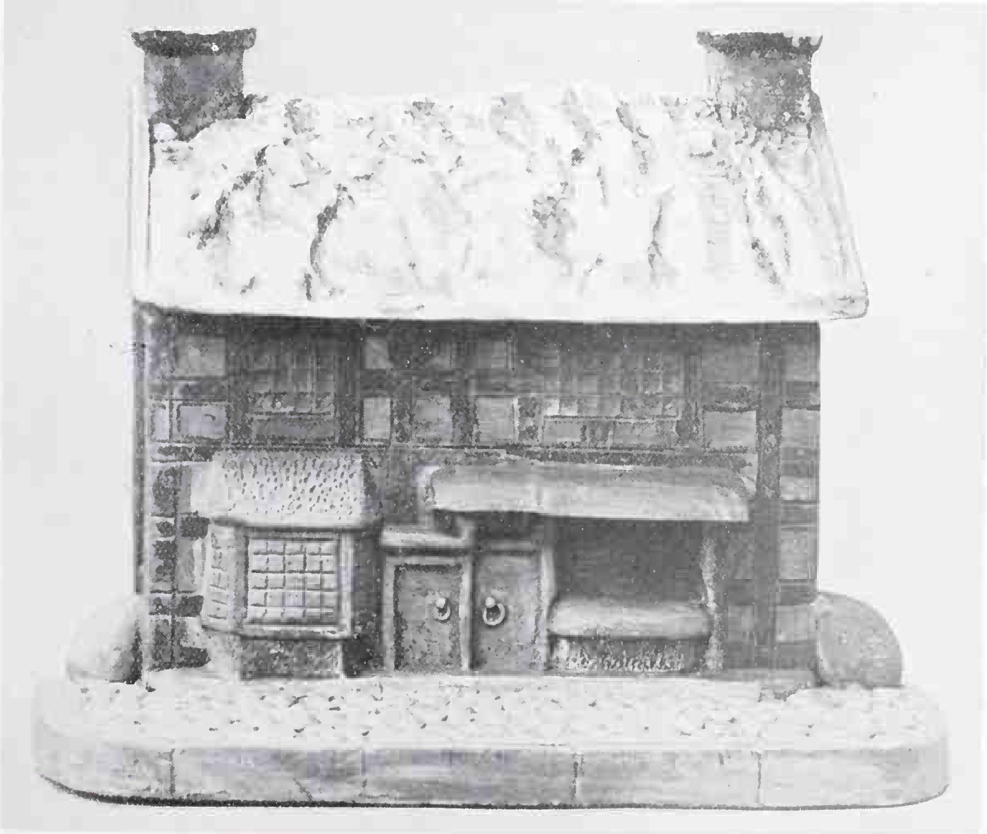


No. VII.—A SCOTTISH CASTLE

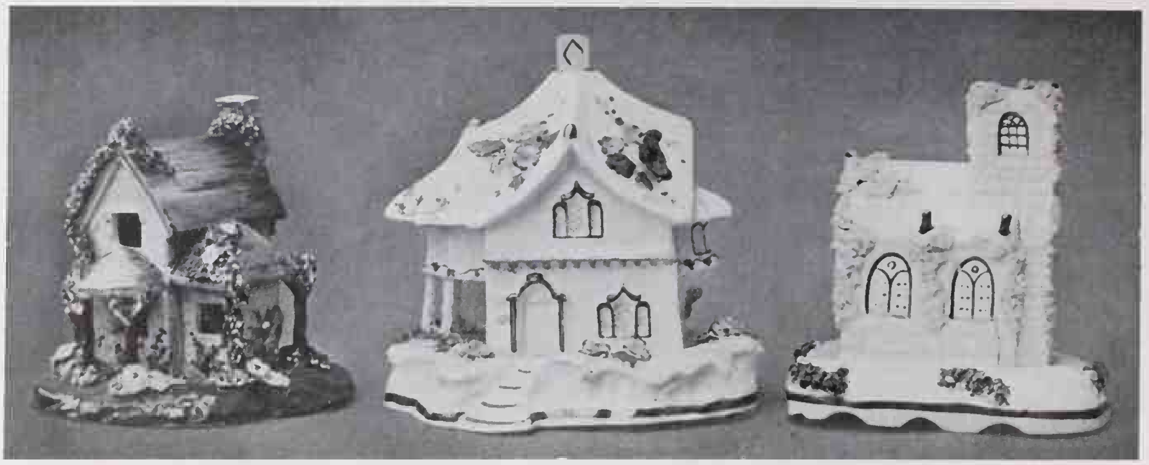
No. vi. shows how I was rewarded in the end for my toil. This specimen is an exact copy of All Saints' Church, Derby. It is the largest example I have ever seen (6 in. long and 4½ in. high), and is made of very delicate Derby biscuit. It is in absolutely perfect condition, not even a pinnacle being broken, and I picked it up in a pawnshop, where it was lying about amongst various rubbish. The price was a very modest one, and I am confident if I ever wanted to part with it I should have no trouble to get pounds where I gave shillings. It is *the* bargain of my collection. The Derby works made few cottages, but when met with are always of excellent quality. Chelsea-Derby ones are more often seen. I may mention that Wedgwood made a few houses, which are so like Derby biscuit that it is hard to tell them apart. I saw a little gem in the form of a labourer's



No. VIII.—A ROCKINGHAM VILLA



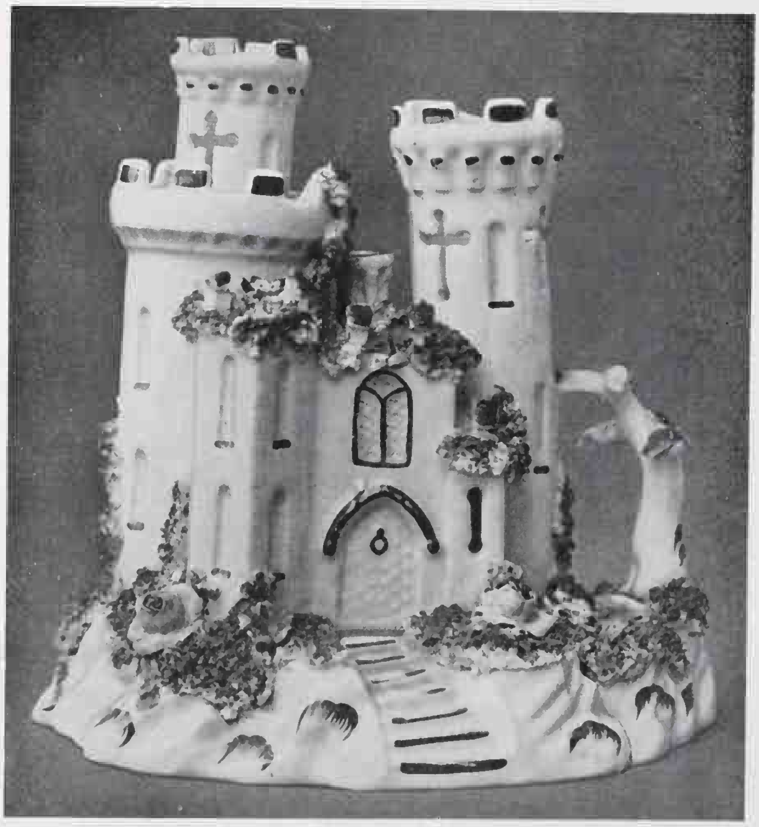
No. IX.—COTTAGE OF PALE YELLOW TERRA-COTTA, OF GERMAN MAKE



No. X.—(No. 1) Spode Cottage (No. 2) Worcester House (No. 3) Derby Church

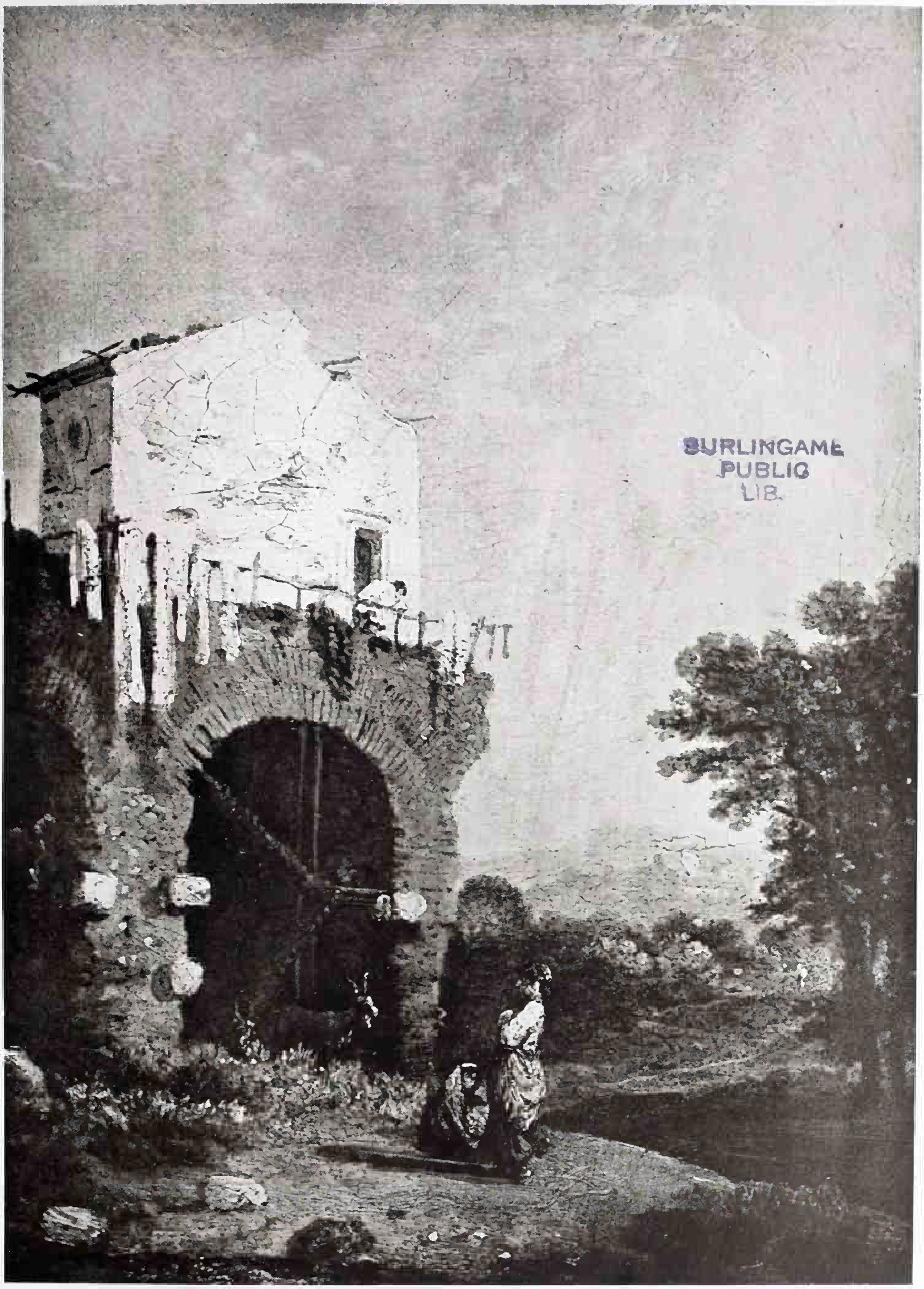
cottage a short time ago. It was of the true Wedgwood blue in colour, while the moss and small flowers on it were white. It is the only model by this maker that I personally have met with.

No. vii. is, I am sure, meant to portray a bit of "Bonnie Scotland," and the little building itself is probably a copy of some Scotch keep or castle. The base is painted to represent rough moorland, and the tufts of flowers supposed to be growing on it are yellow and deep pink in colour, thus doubtless meant to convey the idea of heather and gorse. The makers of this unique piece I am a little doubtful about. I believe it to be of Staffordshire porcelain. Rockingham was celebrated for cottages, and no other potters ever produced such fine mauve ones. Mauve ones *were* made by several other factories, but none of them seem to have had the secret of producing that soft yet full shade of colour Rockingham had. The reproductions of these heliotrope houses are especially numerous, and very sorry ones they are. I do not think even the beginner would be deceived by them. The so-called mauve has an unpleasant blue tinge in it, and is altogether different to the genuine article.



No. XI.—A Coalport Castle

No. viii. is of a large heliotrope Rockingham villa, the groups of flowers on base and roof consisting of pink convolvulus and white roses. These works were fond of depicting the convolvulus, while Coalport preferred the carnation and sweet-pea; also, the ranunculus was a great favourite of theirs. Coalport usually adorned their models with very large-sized flowers, while those found on Rockingham and



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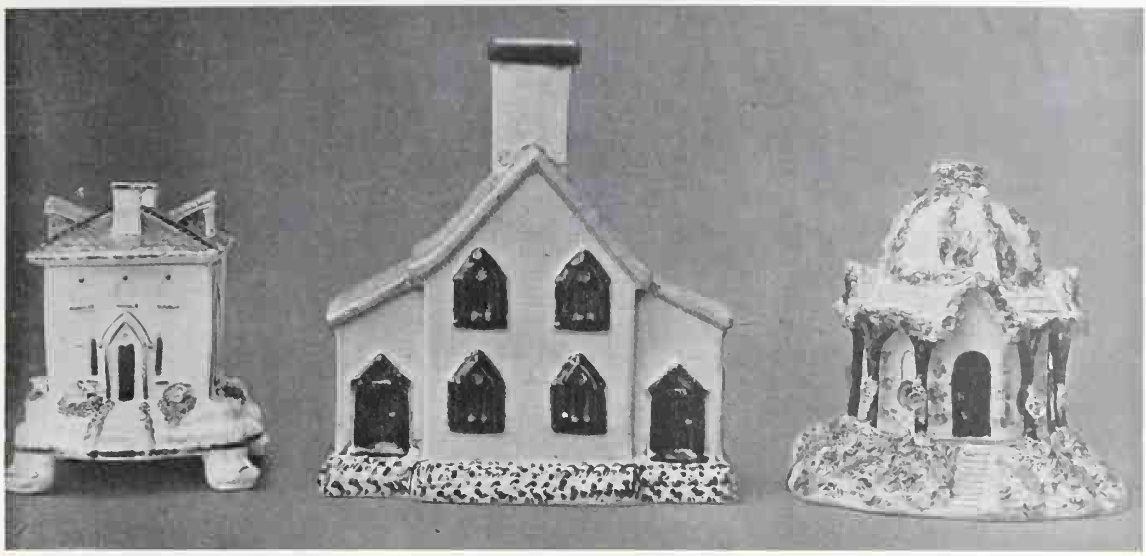
HADRIAN'S VILLA
BY RICHARD WILSON, R.A.
In the National Gallery

[Photo Mansell



No. XII.—A WORCESTER SUMMER-HOUSE, A WHIELDON HOUSE, AND A LEEDS ARBOUR

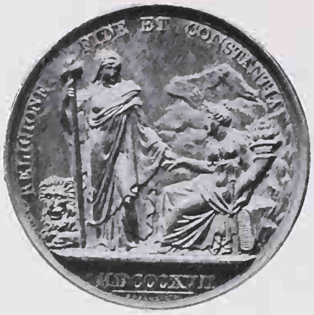
Chelsea-Derby ones are much more modest in their proportions.

No. ix. is a foreigner, and, alas! comes from Germany. It is only because it is so unique that I venture to illustrate it. It is in the form of a box, the roof forming the lid. It is 7 inches long and 5½ inches high, and is made of pale yellow terra-cotta, the beams on the front of the house being black. The detail of the whole thing is very minute, even the little ring handles on the door being shown, and each separate piece of glass in the lattice window. The paved yard in front consists of many small pieces rounded off to resemble pebbles.

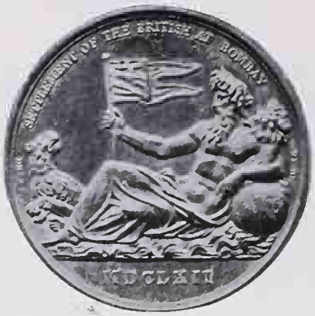
No. x. shows three pleasing pieces. The one in the centre is Worcester, the little church came from the Derby works, while the third is Spode. This great man made few cottages, but how delightful they are when met with! The colouring of them is generally very vivid. The roof of this rustic building is of a bright lilac, while the base is emerald green. The whole thing is literally smothered in minute pink flowers and moss. No large cottages were made by Spode, and for really big ones one must look to Coalport, Chelsea, Derby, and Minton.

No. xi. is of a very large Coalport castle, standing over 9 inches high. I have seen another in mauve, also made at same works, but it lacked the charm of colour it would have had if made by the Rockingham potters. Collectors seek for these very large models, but personally they do not appeal to me in the same way the smaller ones do.

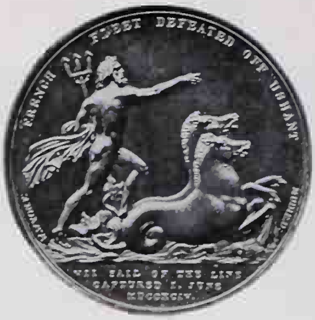
My last illustration is of a Whieldon house (it has two doors, so, perhaps, is meant for two houses; but the one chimney does not carry out that idea), in middle of group, while on one side stands a Leeds arbour and on the other a Worcester summer-house. Whieldon pottery, no matter in what form, is terribly hard to find, and Whieldon cottages more especially so. I have only seen five in twenty years, which speaks for itself. I illustrated one in my previous article, and am lucky enough to have since been able to add this one to my collection. It is 4½ inches long, and is meant to be used as a money-box, there being a slit to put in the coins on one side of the roof. The only Whieldon houses I have met with were all meant for this purpose. The colouring in each case was much the same, and consisted of those soft blues, greens, and browns so beloved by this celebrated potter. The glaze is always so brilliant in his work, and never do you see any other quite like it. The Leeds arbour has touches of lustre on it, and, I mention in passing, is often reproduced. The copies are sometimes stamped "Leeds pottery." I have never yet come across a genuine Leeds cottage marked. Spode sometimes used this exact model, and I have seen his name on them, and only wish I possessed one. The fact of the Worcester summer-house being mounted on little "club" feet makes it well worth having, and it is the only one I have seen with this special feature. My readers may think it is too late in the day to start a cottage collection, but let me hasten to reassure them. Although prices are high (and will go higher), there are still many bargains to be had, and, both as regards profit and pleasure, they will be amply rewarded for their trouble.



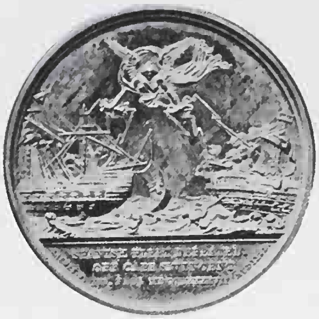
(1) GEORGE III.



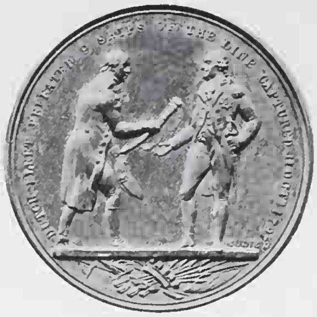
(2) BOMBAY



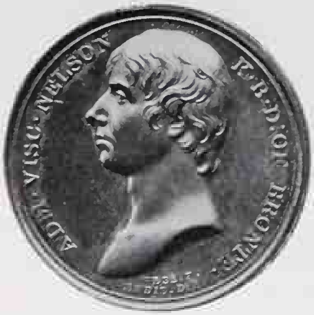
(3) LORD HOWE



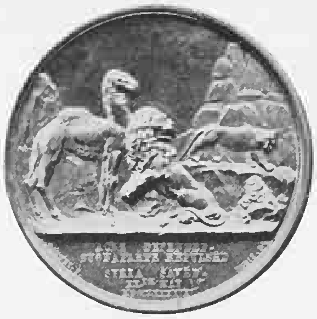
(4) EARL ST. VINCENT



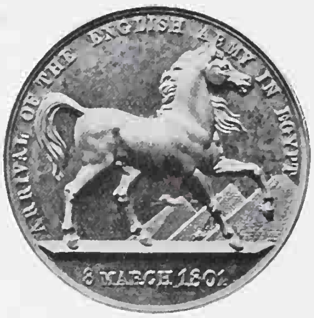
(5) LORD DUNCAN



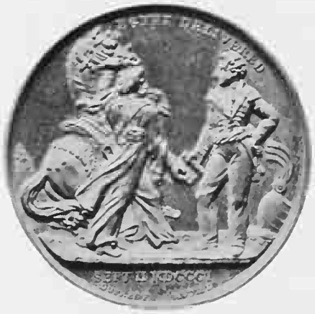
(6) LORD NELSON



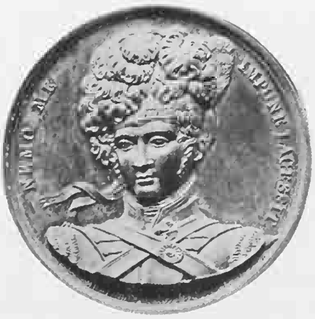
(7) SIR SIDNEY SMITH



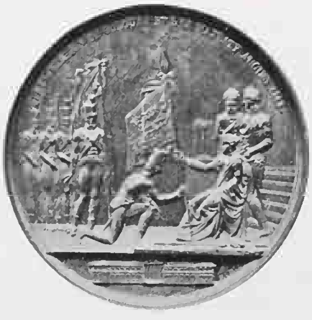
(8) GEN. ABERCROMBY



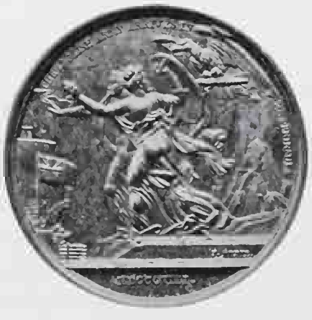
(9) EGYPT



(10) SCOTLAND



(11) DUKE OF YORK



(12) DUKE OF WELLINGTON

PLATE I.—NATIONAL MEDALS

Coins and
Medals
JAS. ALLAN DUNCAN

National Medals

By W. Hilton Nash

The end of the eighteenth and the beginning of the nineteenth century found England and the Continent in a state of turmoil. Napoleon Buonaparte was defying the armies of England, and the battles of Salamanca, Talavera, Torres Vedras, and Waterloo call to mind the valour of the English troops, while the fame of the naval engagements of Copenhagen, the Nile, and Trafalgar still ring in the ears of every true Briton.

It is to record these and other stirring events of this period that this series of national medals was struck. They were published about the year 1820, and formed a collection of great historical interest, not only to the medallist, but also to the student of continental history. These medals were issued in gold, silver, and bronze, the price of the gold series being six hundred guineas, and the whole production cost twelve thousand pounds, which in those days was considered a large sum. There are in all forty medals, dealing mainly with victories in the Peninsular War, the battles of Lord Nelson, Lord Howe, Lord St. Vincent, etc.

This national collection shows a much greater degree of artistic talent than the ordinary war medal, which, unfortunately, in many instances is devoid of any real merit. About this period the art of the medallist in England had sunk to a very low ebb, and when a really fine work of art was required the sculptor had generally to be sought for on the Continent.

No. 1. George III.—On the obverse we have the head of the king, with the motto "Hoc auspice orbis salus, 1817," and on the reverse (see illustration) figures representing Religion and Faith, designed by M. Depaulis, a famous medallist of that period. This medal is intended to represent the public and private prosperity which the British empire enjoyed during the reign of this monarch.

No. 2. The British Landing at Bombay.—*Obverse*—The genius of the Ocean planting the British flag at Bombay. *Reverse*—The victory obtained by the East India Company over the French squadron.

No. 3. Earl Howe.—*Obverse*—The head of the admiral, by Wyon. *Reverse*—The victory over the French off Ushant. The figure of Neptune is seen actively directing the British fleet and securing their naval successes. This medal was designed by Howard and executed by Wyon.

No. 4. Earl St. Vincent.—The *obverse* of this medal has a head of Lord St. Vincent, executed by Mills from a bust by Chantrey. The *reverse* shows the genius of war destroying the Spanish fleet off Cape St. Vincent. This medal is said to be one of the finest of the period, and was highly commended by the president of the Louvre, who was also the director of the French mint.

No. 5. Lord Duncan.—*Obverse*—The head of Admiral Duncan. *Reverse*—The surrender of Admiral de Winter to the British admiral on the memorable defeat of the Dutch off Camperdown, executed by Wyon. During the battle the admiral's signal for close action was shot away, and a seaman named Jack Crawford climbed to the main top-gallant mast and nailed the flag to it. For this gallant action, which at the time was loudly applauded by the crew, a special medal was awarded.

No. 6. Lord Nelson.—*Obverse*—A bust of the great admiral, by Webb, carefully executed. *Reverse*—Britannia standing on the prow of an antique galley hurling thunder on her enemies. The inscription is "Nile, 1st August, 1796. Copenhagen, 28th April, 1801. Trafalgar, 21st October, 1805." Here we have a record of the most memorable of Nelson's victories.

No. 7. Admiral Sir Sidney Smith.—*Obverse*—A bust of Sir S. Smith in naval uniform. *Reverse*—The noted defence of St. Jean d'Acre by the British fleet, represented by a lion protecting a defenceless camel (Syria) from the attack of a tiger (France). The inscription is: "Acre defended. Buonaparte repulsed. Syria saved. 20th May, 1799."

No. 8. General Abercromby.—*Obverse*—The bust of the general. *Reverse*—This represents a horse, with three pyramids in the background. The horse is finely modelled, and the whole medal is well executed. It refers to the landing of the British troops in Egypt and the expulsion of the French. This medal was executed by Webb.

It will be observed that we have chiefly selected for illustration the reverse of each medal, since, although the head on the obverse is generally finely executed, the reverse is of more general interest, and the design as well as the execution is worthy of note.

No. 9. Major-General Lord Hutchinson.—This medal represents General Hutchinson and the Bey of Egypt concluding their final treaty, the British having expelled the French from the country.

No. 10. The bust of a Highlander is shown on this medal, with the motto, "Nemo me impune lascessit," a motto which the enemy have often had cause to remember. The names of several battles in which the Scottish troops were engaged—in Egypt, Spain, Portugal, France, and Belgium—appear on the reverse. The fine execution of the head should be noticed, and the artist was Dubois.

No. 11. The Duke of York.—The head of the duke appears on this medal, and on the reverse the Queen presenting colours to the students of the Military College at Sandhurst in 1813. The design and execution are by Webb.

No. 12. The Duke of Wellington.—This medal, by Brenet, has a head of the Duke, and on the reverse an allegorical display of the British army in the Peninsula. In the distance are the mountains which divide Spain and Portugal. The figures are full of life and motion, and the execution is very sharp and clear. Before the accession of the House of Hanover, the medals of the period of William and Mary and Anne were mainly executed by Dutch artists, but during the reigns of George I. and George II. the principal medallists were James A. Dassier, Richard Yeo, and John Kirk. The medallists in the reign of George III. were the Westwoods, Gosset, Mills, Parkes, Tassie, and Kuchler. In the nineteenth century the names of the Wyons and Pistrucci were most prominent, and an example of the fine Waterloo medal by the latter may be seen in the Brighton Museum.

The earlier medals, from the time of Elizabeth to Charles II., were almost always oval in shape. They were generally cast, and worked up with the graving tool afterwards. The modern method of striking the medal from a die was not used till some years later.

No. 13. This medal represents the occupation of Lisbon after the battle of Vimiera. On the reverse is a view of the city with the shipping on the Tagus. The obverse shows the Goddess of Victory in a triumphal car.

No. 14. Sir John Moore.—This medal has the head of Sir John Moore, and on the reverse a British soldier protecting the body of the general, who fell while covering the retreat of his army from Corunna. This retreat from the French forces was conducted in a masterly manner. The medal is by a celebrated Italian medallist, and is considered one of the best of the series.

No. 15. Passage of the Douro.—On the obverse is the head of the Duke, and on the reverse a fine allegorical representation of the passage of the Douro by the English in 1809. The difficulties of the passage are represented by the opposing attitude of the river deity. The design, which is by Dubois, recalls the spirit of some of the earlier medals.

No. 16. The Battle of Talavera.—The obverse has a fine head of the Duke, by Mills, and the reverse a well-designed figure of Victory, by La Fitte. This victory, being rather indecisive, is represented by the British lion and the French eagle on either side of the genius of victory. On the next medal (No. 17) we see the Duke of Wellington in the military dress of a Roman general seated in his tent, and the battles in the lines of Torres Vedras are here commemorated. The battle of Albuera, in which Marshal Beresford was in command, is depicted on No. 18, and the storming of Badajos, in which General Picton played an important part, is shown in No. 19, where he is represented as planting the British standard on the walls.

No. 20. Lord Hill.—We have here an allegorical representation of the successful progress of the British arms under Lord Hill at Almarez. The bridge and forts were destroyed, and the French had to abandon their strong fortifications.

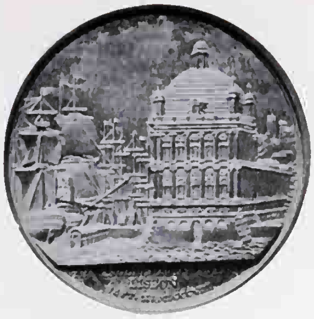
The entry of the British forces into Madrid is shown in No. 21. After the battle of Salamanca the inhabitants are seen welcoming the Duke of Wellington with garlands of flowers.

The beautiful reverse of No. 22 represents the genius of war pursuing the French at the battle of Vittoria, when King Joseph's valuable stores and baggage fell into the hands of the British.

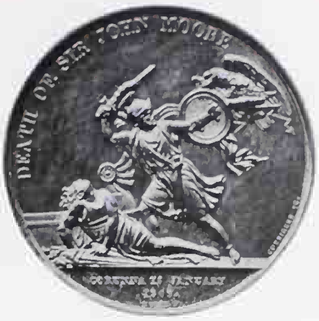
No. 23 has a fine head of the Iron Duke, and commemorates the crossing of the Pyrenees by the Duke's armies. On the reverse the French eagle is seen retreating before the British lion.

The town of St. Sebastian was captured by Lord Lynedoch (No. 24), and the reverse has a charming figure of Victory, with a sword in one hand and a crown in the other.

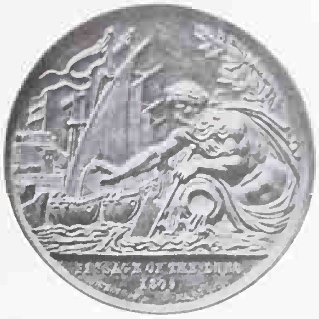
In the medal No. 25 we see the surrender of



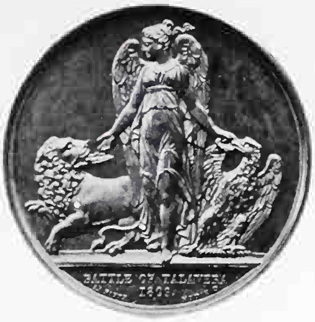
(13) VIMIERA


DEATH OF SIR JOHN MOORE

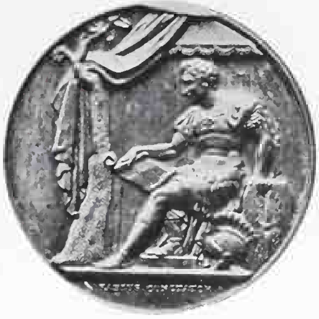
(14) SIR JOHN MOORE


PASSAGE OF THE DOURO

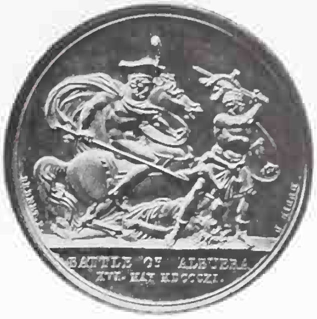
(15) THE DOURO


BATTLE OF TALAVERA

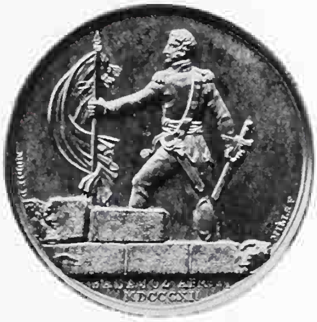
(16) TALAVERA



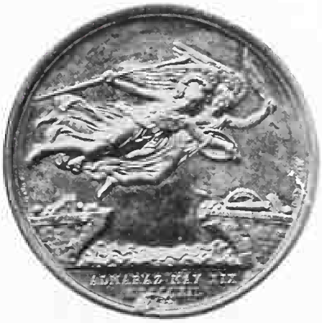
(17) TORRES VEDRAS


BATTLE OF ALBUERA
XVI. MAY MDCCCXI.

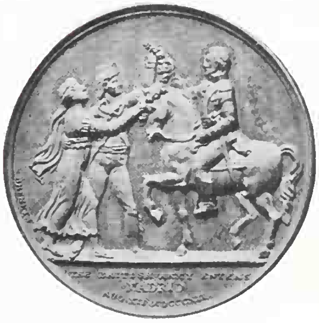
(18) ALBUERA



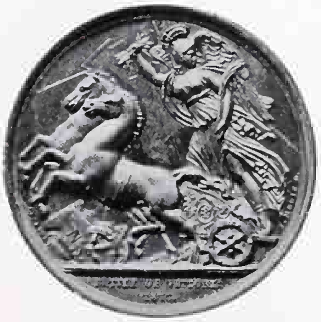
(19) GEN. PICTON


ALMARAZ MAY XIX

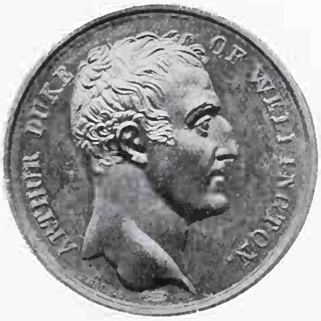
(20) LORD HILL



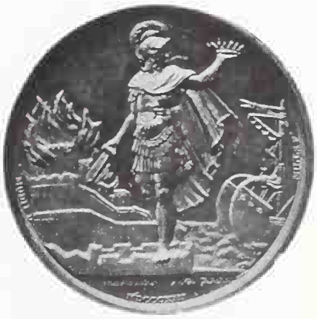
(21) SALAMANCA



(22) VITTORIA

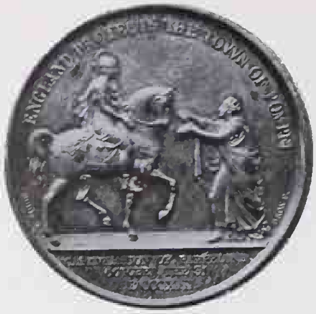

ARTHUR DUKE OF WELLINGTON

(23) PYRENEES

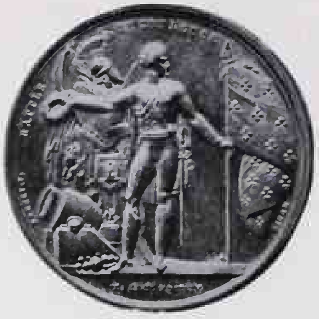


(24) LORD LYNEDOCH

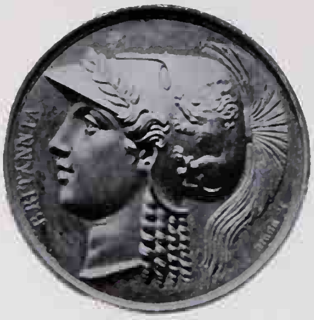
PLATE II.—NATIONAL MEDALS



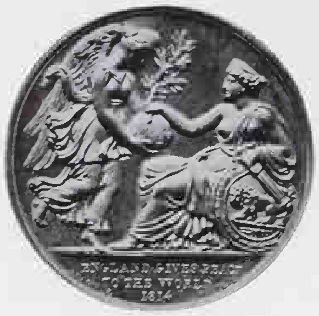
(25) PAMPELUNA



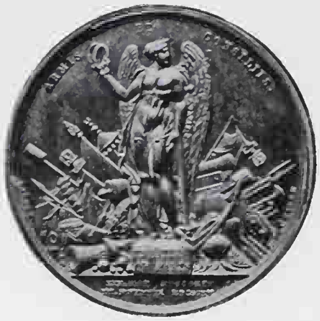
(26) TOULOUSE



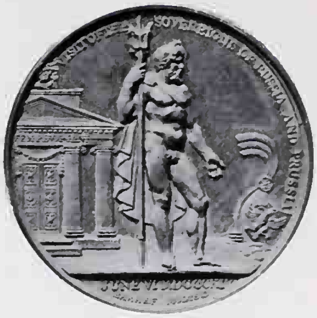
(27) BRITANNIA


ENGLAND GIVES PEACE TO THE WORLD 1814

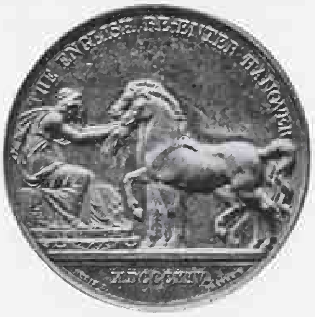
(28) PRINCE REGENT



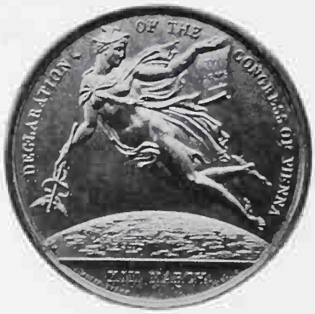
(29) PARIS


VISIT OF THE SOVEREIGNS OF RUSSIA AND PRUSSIA
JUNE VI MDCCCXIV

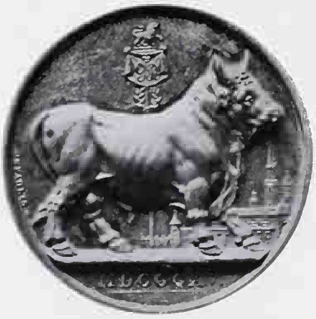
(30) BRITANNIA


THE ENGLISH RE-ENTER HANOVER
MDCCCXIV

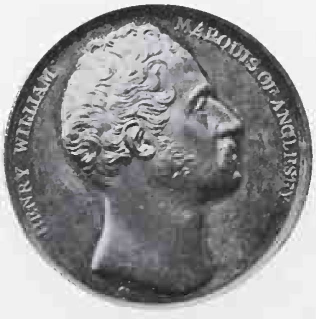
(31) DUKE OF CAMBRIDGE


DECLARATION OF THE CONGRESS OF VIENNA
XIII. MARCH

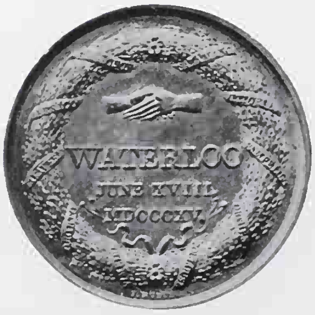
(32) ELBA



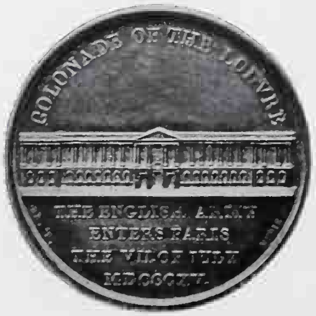
(33) NETHERLANDS


HENRY WILLIAM MARQUIS OF ANGLESEY

(34) MARQUIS OF ANGLESEY


WATERLOO
JUNE XVIII
MDCCCXV

(35) WATERLOO


COLONADE OF THE LOUVRE
THE ENGLISH ARMY ENTERS PARIS THE VII OF JULY MDCCCXV

(36) DUKE OF WELLINGTON

PLATE III.—NATIONAL MEDALS

Pampeluna to the British. A female figure with an embattled head presents the keys of the fortress to a warrior on horseback. The design and execution of this medal is fine, and is from the hand of the artist Droz. No. 27 is also by the same artist.

The battle of Toulouse (No. 26) commemorates the defeat and first overthrow of Napoleon, as it was the last battle fought by the British previous to the establishment of Louis on the French throne.

A fine head of Britannia is shown on No. 27, and No. 28 has on the reverse a fine representation of Britannia giving peace to mankind, by the artist Dubois in conjunction with Mudie. Nos. 29 and 30 represent the Treaties of Paris and the visit of the Sovereigns of Russia and Prussia to England. On the latter medal Neptune is seen with his trident, and peace is signified by the Temple of Janus with its closed doors.

The entry of the British forces into Hanover is shown on No. 31, with a head of the Duke of Cambridge on the obverse. Britannia is represented as giving succour to the Hanoverian horses.

On No. 32 we have the flight of Napoleon from Elba, and Mercury is seen carrying an account of the event throughout Europe, with an invitation "To arms." On the exergue is the date of the declaration of the Congress of Vienna. The figure of Mercury, by Depaulis, is especially worthy of note.

The British army in the Netherlands is the subject of No. 33, and a finely executed bull is seen on the obverse of this medal. This design is also by Depaulis, and shows the great skill of the medallist. About the period when these medals were being struck, Napoleon was celebrating his victories by a series of medals, many of which can be seen in the Soane Museum, Lincoln's Inn Fields. Although they are fine specimens of the art of the medallist, the series of which we are writing bears very favourable comparison with them ; in fact, some are even finer.

On the medal No. 34 we have a noble head of the Marquis of Anglesey, with the initial C under the neck, which shows that it is the work of Chantrey. The reverse shows the charge of the cavalry at Waterloo.

No. 35 records the battle of Waterloo, and No. 36 is in honour of the entry of the British troops into Paris on July 7th, 1815. The building here represented is the colonnade of the Louvre, and it was in this building that the pictures and statues and other spoils of war which Napoleon had collected from the countries he had conquered were deposited.

In conclusion, it may be safely said that seldom has a collection of medals of equal merit been produced. They record some of the most striking events in English history, and, in the words of Pope,

> "The medal, faithful to its charge of fame,
> Through climes and ages bears each form and name,
> In one short view, subjected to our eye,
> Gods, emp'rors, heroes, sages, patriots lie."

Note.—All the medals here illustrated are in the possession of the author.

NOTES AND QUERIES

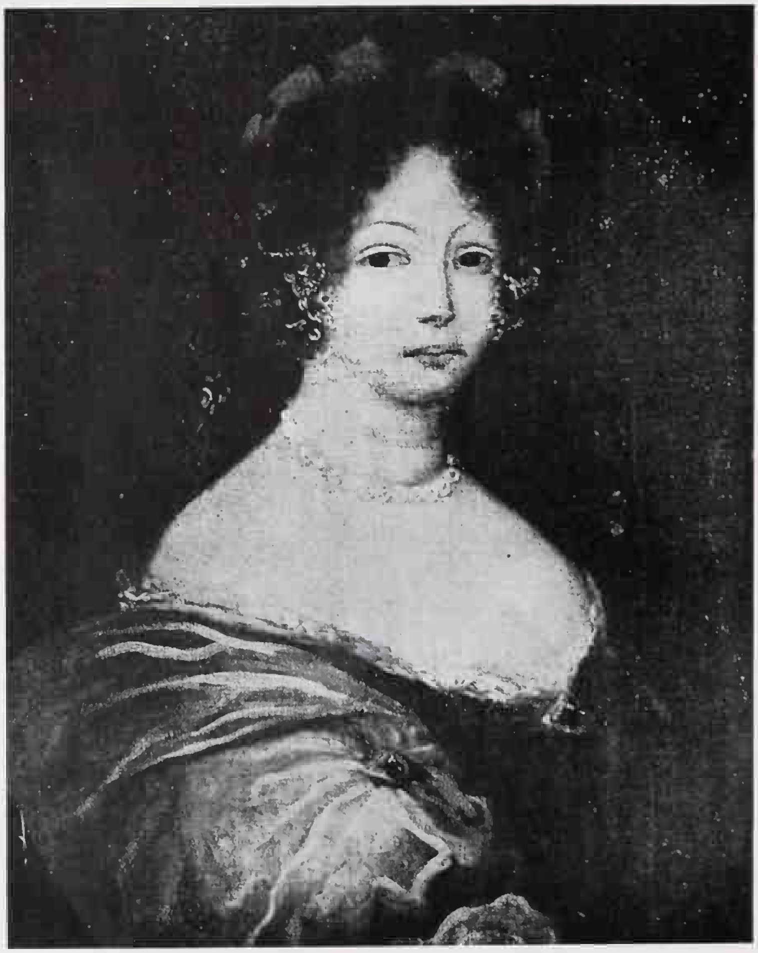
[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]

Unidentified Portrait (No. 243).

Dear Sir,—Under separate wrapper, I am mailing a photograph of an old portrait which has recently come into our possession It is painted upon old canvas, surely before the year 1800, and probably at a much earlier date. The portrait was sold at Leonard's Auction Room, in Boston, about twenty-five years ago, and catalogued as *Portrait of a Lady*. The treatment of draperies, the diamond-shaped brooches, amber beads, and general appearance suggest the period of Charles II., or late seventeenth century; but the physiognomy, the lace cap, and the red tabs rising from the cap behind the hair, suggest a French origin.

Any assistance that you may be able to render in identifying this portrait will be greatly appreciated.

Very truly yours,
George Francis Dow,
Secretary.
(The Essex Institute,
Salem, Mass.)



(243) UNIDENTIFIED PORTRAIT

Unidentified Painting (No. 238, May, 1917).

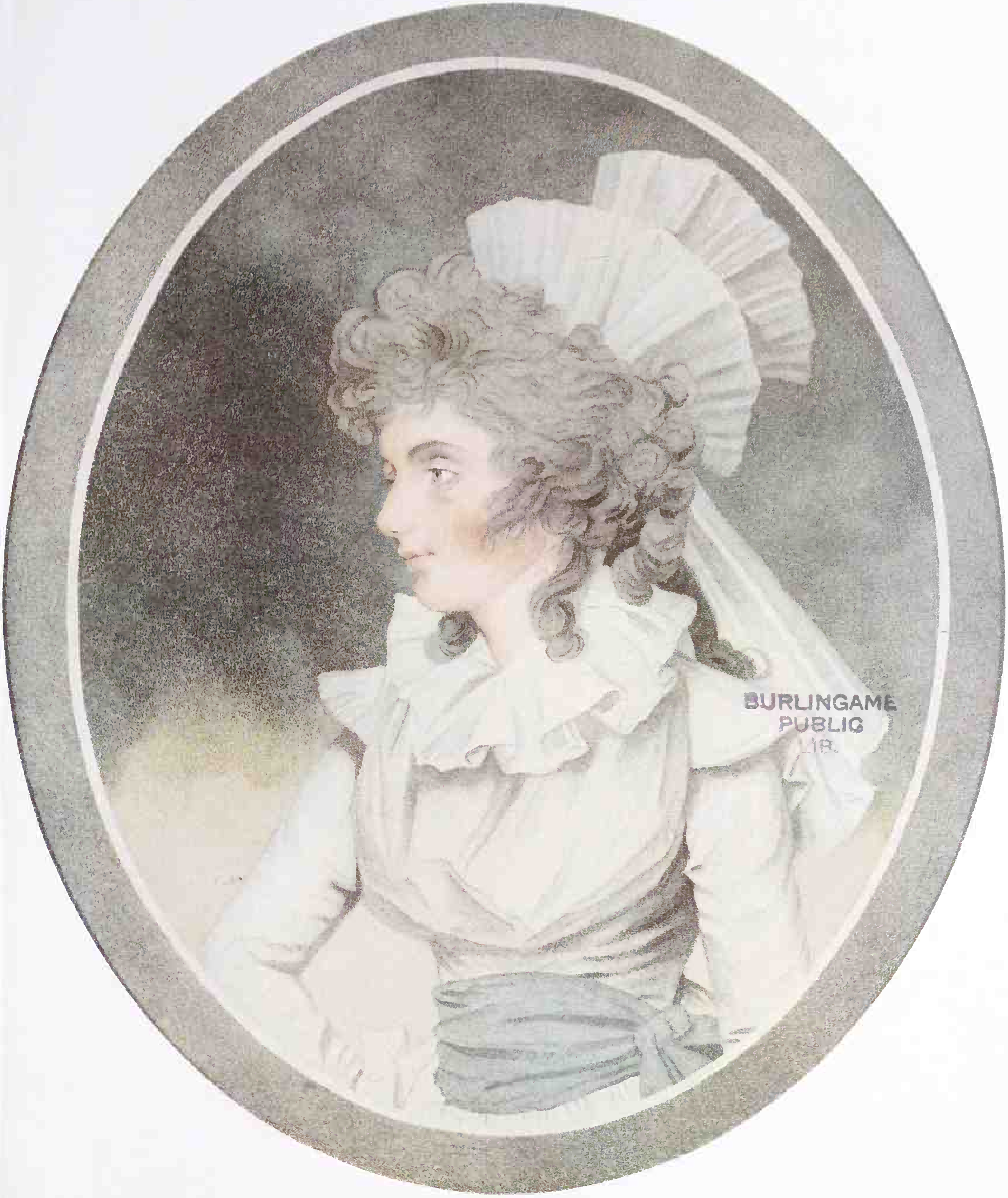
Sir,—With reference to Mr. A. B. MacLean's letter in your May number, I am writing to say that this picture was in the possession of the late Mr. Leopold de Rothschild, and hung in his room at Ascott, Wing. It has always been attributed to Morland, and is signed "G. Morland, 1792." It is the same size as the picture mentioned by your correspondent, and is in an excellent state of preservation. A short time ago a friend of mine—a clergyman in this neighbourhood—asked me to look at a so-called Morland in his possession, which had been doubted by a well-known firm of auctioneers. It was evidently a copy of Mr. Rothschild's picture, and from this it would appear that there are many copies or versions of this picture in existence.

Yours truly, J. R. T. Tarver.

Downman's Portrait of Lady Lambart.

Dear Sir,—In your May number of The Connoisseur you give a reproduction of Baldwin's picture (after Downman) of my great-aunt. May I point out to you that her name was Lam*b*a*r*t, not Lamb*e*rt? As the family have spelt their name Lambart for several hundred years, and have given several lives to the country under that name in the present war, I think they are entitled to have it spelt correctly, especially in a magazine of the standard of The Connoisseur.

Yours faithfully,
G. Lambart
(Colonel),
55th Divisional
Ammunition
Column.



BURLINGAME
PUBLIC
LIB.

LADY BETTY FOSTER
BY C. WATSON
AFTER JOHN DOWNMAN

Why banish the British School from the National Gallery? Reply to Mr. D. S. MacColl

By Alexander J. Finberg

In the July number of The Connoisseur Mr. MacColl devotes six columns of small print to the subject of my misdeeds and the defects of my character. He shows in detail that I can neither count, nor measure, nor quote, nor date, nor speak the truth, and that my standards of honour are peculiar. I felt, when first I read this flood of hot and excited abuse, that I must be either a Royal Academician or an Irishman! Those who know anything of Mr. MacColl's methods of controversy will assume from his article that I have ventured to differ from him upon some subject or subjects of public importance, and they will be correct.

I have had the hardihood to differ from Mr. MacColl upon two points. I consider that the British School is insufficiently represented in the National Gallery, and I object to the scheme which Mr. MacColl advocates for the distribution of pictures between the National Gallery and the Tate Gallery.

It is necessary to refer to the first point, as it is intimately connected with the second, but only a brief reference is necessary. My contention is that our native school of art should be at least as well represented in our National Gallery as any of the foreign schools, and that if we adopted the French standard as exemplified in the Louvre, the native school would be nearly twice as well represented as the most fully represented of the foreign schools. The following roughly approximate figures will show what I mean. In the Louvre:—

The French pictures number about	1,200	The German pictures number about	120
Italian, ditto	630	English, ditto	80
Dutch, ditto	630	Spanish, ditto	70
Flemish, ditto	400		

Compare these relative proportions with those shown in the 1913 edition of the National Gallery catalogue:—

The British pictures number about	320	The German pictures number about	40
Italian, ditto	550	French, ditto	130
Dutch, ditto	350	Spanish, ditto	30
Flemish, ditto	140		

If we thought as highly of our native school of art as the French think of theirs, we should have over a thousand British works in our National Gallery. And I am convinced that we should think as highly of the works of our own artists, if the officials of our public galleries would only acquire and exhibit a representative selection of their works.

When the article in which I ventured to put forward these heterodox views was published (in the *Westminster Gazette*, August 2nd, 1916), an official of the Tate Gallery charged me with an attempt to mislead the public. He argued that, as the Tate and National Galleries were managed by the same Board of Trustees, pictures which were hung in the Tate Gallery were practically in the National Gallery. This is not the view I take; nor is it the view of the Government, for they have since appointed a separate body of trustees for the Tate Gallery. In the article in The Connoisseur (May, 1917) which has aroused Mr. MacColl's fury, I pointed out that the Tate Gallery is very inconveniently situated, that it has not the prestige of the National Gallery, and that, even if all the British pictures now in the Tate Gallery were transferred to Trafalgar Square, the representation of the school as a whole would still be woefully lacking in completeness, and far less complete than that of either the Italian, Dutch, or Flemish schools.

I then went on to discuss the reasons which have been put forward for the banishment of the British school from the National Gallery to the Tate, basing some of my remarks on Mr. MacColl's evidence given before Lord Curzon's Committee of Inquiry. As Mr. MacColl has questioned the summary I gave of his views, I will quote the following pertinent passages from his evidence:—

Question 426 (Lord Curzon).—"Are you in favour of any, and if so what, modifications in the existing system of collecting and exhibiting pictures in the National and Tate Galleries respectively?"

Answer.—"With regard to the division of pictures between the two galleries. The part of the Tate Gallery ought to be the British School from beginning to end."

Question 427 (Lord Curzon).—"You seem to favour a suggestion which has been already before us, that the Tate Gallery should be made an exhibition of British paintings from beginning to end. To that the objection has been raised in some quarters that it is extremely desirable that a foreigner, or, for the matter of that, an Englishman, going to the National Gallery, should have the opportunity of seeing there the work of our great artists side by side with that of the masters of the past. I suppose you would suggest that even although the bulk of English pictures went to the Tate Gallery, a limited number of masterpieces of our great English painters should be kept at the National Gallery?"

Answer.—"That is my suggestion."

Question 430 (Lord Curzon).—"Do you think that" (*i.e.*, the division advocated by the witness) "would detract at all from the popularity of the National Gallery?"

Answer.—"No harm would be done so long as a few Landseers remained."

Question 431 (Lord Curzon).—"Broadly speaking, your recommendation is that the British School should be divided, and that you should go and see them at two places?"

Answer.—"Yes."

Question 433 (Lord Curzon).—"On the other hand, you have the man from abroad who has been unable to find the British School represented fairly on the walls at any continental gallery; he goes to the National Gallery and contemplates having a surfeit of all the best British pictures?"

Answer.—"Yes. You mean he is deceived by the name 'National' Gallery?"

Question 434 (Lord Curzon).—"I did not mean that, but he might be."

Answer.—"It would be a good thing to force the visitor to go down to the Tate Gallery. At present it needs a little effort. They say, 'It is just a modern gallery, mostly rubbish, and I need not go there,' but if they are forced to go there to see the older pictures, they would go and see such good moderns as are there."

Question 435 (Lord Curzon).—"Then the Chantrey pictures must go in that case?"

Answer.—"The Chantrey pictures must go in any case."

Question (Lord Curzon).—"It is a suggestion which has been put before us with great authority, but which I feel a little doubt about myself, that the Tate Gallery should be a collection of all British masters with the exception of a selection to be kept at the National Gallery. What do you think about the suggestion, Sir Edgar Vincent?"

Question 436 (Lord D'Abernon—then Sir Edgar Vincent).—"Are the precise advantages that you get the whole of the British masters represented under one roof, and that you give a lift to the Tate Gallery? That is really the point, is it not?"

Answer (The Witness).—"Yes. You have Turner there, and Constable and Ward, and Wilkie and a Hoppner, and a Crome. The movement has begun."

Question 437 (Lord Curzon).—"But in proportion as you do that you diminish your chance of patronising modern British art from year to year."

Answer.—"I do not think a gallery should grow at too great a pace. There are in each period only two or three men who are worthy of being purchased for a National Gallery. At present they are coming in with a rush by this Chantrey door."

Question 438 (Lord Curzon).—"We have had the names put

> before us of between fifteen and twenty artists who ought to be represented at the Tate Gallery."
>
> *Answer.*—"Some of those are of a past period which has been neglected."
>
> *Question* 439 (Lord Curzon).—"Ten or twelve, I think, are living?"
>
> *Answer.*—"No doubt you have to go a little beyond my two or three, because we do not know for certain at present who the two or three are going to be."
>
> (*Minutes of Evidence, Committee of Trustees of the National Gallery, 1915, pp. 38 and 39.*)

Before forming an opinion on the subject, a careful person will, of course, read the whole evidence; but these extracts are sufficient, I think, to show that my summary of Mr. MacColl's plans, and the reasons he has given in their support, are not so wildly inaccurate as he pretends. If the questions and answers (434, 435, 436, and 437) do not mean that Mr. MacColl's plan of banishing the British school from the National Gallery to the Tate was designed to force people to go to the latter gallery, to crowd out the Chantrey pictures and stop the purchase of modern British pictures—well, in that case I shall be very much obliged if some cleverer person than I am will explain what they do mean.

But I have no intention of following Mr. MacColl from his "firstly" to his "ninthly." Mr. MacColl seems to be very angry, and we all know that when he is angry he becomes volubly abusive, and it seems to me a foolish waste of time to argue in detail with an angry and voluble person. With regard to Mr. MacColl's final outburst, I have already informed him that I did not write the actual editorial foot-note to my article, that I did not see it before it was published, and that I consider he is justified in objecting to it. But as the Editor "has very fully and frankly made amends for its hasty inclusion," and has, moreover, corroborated my assertion that I did not write it, and that I was not cognisant of it until after it was published, I must decline to accept responsibility for it; and I do not see that any useful purpose can be achieved by discussing it further.

But on the subject of the past administration of the Tate Gallery, Mr. MacColl seems to think that I wish to make him responsible for all the muddle and caprice which have marked its relations with the National Gallery. I have no such intention. My own view is that Mr. MacColl found a state of temporary and fortuitous chaos at the Tate Gallery when he went there in 1906, and that he has endeavoured to take advantage of this to further his own plans. But it is only the future policy of the two galleries in which I am interested. I am content to let the dead bury the dead; and if I have used expressions which suggest that Mr. MacColl was responsible for anything for which he is not willing to accept responsibility, I will, with the greatest pleasure, omit such passages when I come to reprint my articles on this subject.

I must, however, admit with some sorrow that the objects which induced me to attempt to call public attention to these matters have not been achieved. I regard the full and complete representation of our national art in our own National Gallery as a matter of vital importance, not only to the welfare of British art, not only to the welfare of the nation, but to the welfare of the whole empire. That gallery has become an institution merely for the dilettanti and the cognoscenti: it stands for art connoisseurship in general, divested of all national and local requirements. I want to see it transformed into a great national institution which shall play a worthy part in the future by strengthening those ties of common feeling and imagination which bind the English-speaking peoples into one mighty empire. I hoped to do something in my small way to prevent the Government from adopting Mr. MacColl's policy without the careful and impartial inquiry which a subject of such importance seemed to me to deserve. I have failed. The objections to this policy, which broad-minded and experienced statesmen like Lord Curzon and Lord D'Abernon have so clearly realised, have been over-ruled by the pressure of Mr. MacColl and his small but carefully organised body of supporters. A new Board to manage the affairs of the Tate Gallery has been constituted, and the Treasury has given it powers "to acquire British paintings produced within a limit of one hundred years before the date of acquisition as well as British drawings and sculpture of any period." I take this to mean that Mr. MacColl's policy has been adopted (for the Tate Gallery Board would not be empowered to acquire works for the National Gallery), and that the British school as a whole is to be banished from the National Gallery—though, perhaps, an occasional Landseer may be left there to please what Mr. MacColl contemptuously regards as the ignorant public.

But, though defeated, I am not down-hearted. The thoughts of the better part of the nation are at present preoccupied with other matters than the administration and policy of a shut-down picture gallery. The time will come when the full and adequate representation of the British school in our National Gallery will have to be considered as one of the factors in the organisation of a refashioned and vigorous national life. And I feel confident that when that time comes this matter will be approached in a different spirit from that in which it has been temporarily settled by a hasty and insufficiently considered Treasury minute.

The objections I raised were not to Mr. Finberg's views, which I did not discuss, but to the previous question of his facts. These, under the nine points he raised, I confuted, with the necessary detail. Under this application of cold fact he throws up his whole case, which related to the past and my share in it, but it appears that it is "waste of time" to deal with misrepresentations (when they have been exposed) if the victim resents them. Mr. Finberg now rewrites his story with an eye turned from the inconvenient past to the future. The British school, which had already been banished, is now "to be banished"; but the scheme is still mine. To support the new fiction, Mr. Finberg, who had previously altered my words to suit his argument, now garbles his extracts. Professing to quote my answer to question 426, he omits the passage which gives the keynote of my scheme, to the effect that English masters should be represented at Trafalgar Square in proportion to their place among world masters. My ideal, in brief, was not a vast storehouse of pictures, like the Louvre, but an even better balanced selection from our store of all schools than the National Gallery now presents: the Dutch school is notably plethoric. That scheme may not commend itself to everyone, but the statesman to whom Mr. Finberg is so complimentary advised its adoption. So much for Mr. Finberg's fresh performance. The more serious point I raised was his addition to the article of a note so outrageous that the editor first modified and afterwards totally withdrew it. Mr. Finberg took advantage of the slight modification to disclaim all knowledge and approval and to shift all responsibility. Now that his responsibility for the original is revealed, Mr. Finberg merely repeats his quibble. This kind of thing affects one not with "fury," but with an emotion less flattering.

D. S. MacColl.

[*As this matter appears to have been adequately discussed, this correspondence must now cease.*—Ed.]

IN THE SALE ROOM

SALE
WILL JENKINS

Pictures and Drawings

ONE of the most interesting sales of the season was that of the collection of pictures and drawings belonging to the late Mr. Henry J. Pfungst, which was sold by Messrs. Christie on June 15th. Mr. Pfungst had been specially interested in sketches and studies by Gainsborough, and had formed what was undoubtedly the most complete collection of these in existence. It included a number of designs for some of the artist's most famous pictures, as well as many charming studies and drawings which Gainsborough had not utilised for further development. One of the former was the black chalk study, 16¾ in. by 13½ in., for the *Portrait of Mrs. Siddons*, now in the National Gallery, which, after a spirited competition, fell to a bid of £1,134. The study of the *Blue Boy*, 9¾ in. by 6 in., in black chalk heightened with white, did not find much favour with the market, and only realised 16 guineas; the sepia study for *Watering Horses*, 9¾ in. by 7½ in., the well-known picture in Lord Glenconner's collection, brought £89 5s.; a red crayon and wash study, 20 in. by 13¾ in., of *The Morning Walk*, £73 10s.; a study in oils for the *Portrait of Dr. Ralph Schomberg*, 10½ in. by 5½ in., £52 10s.; another for the picture of the *Market Cart*, 9¼ in. by 13 in., £131 5s.; and another of *A Lady Walking*, 29 in. by 24 in., a sketch for one of the figures represented in the famous picture of *The Mall*, £210.

Among the other works, a *Portrait of Georgiana, Duchess of Devonshire*, 15 in. by 11 in., in black and white chalk on grey paper, brought £325 10s. This appeared to be earlier than the artist's other well-known oil portraits of the famous beauty, and represented her in a white muslin dress, with her hair dressed high, and surmounted by a large feathered head-dress. The sketch in black and white chalk on blue paper, 11 in. by 9 in., of the two daughters of the artist, Mrs. Fisher and Miss Gainsborough, when girls, is well known by the lithograph made from it by Richard Lane. It fetched £120 15s. A beautiful drawing of a group of ladies, in Indian ink wash, 14 in. by 10 in., fetched £714; while a *Portrait of the Hon. Mrs. Graham*, in mauve dress, oval, 10¾ in. by 8¼ in., made £682 10s.

Other figure subjects included *Portrait of the Right Hon. Lord Rivers*, 11¾ in. by 9½ in., a pastel, £105; *Portrait of Mrs. Gainsborough*, black chalk, 13 in. by 8 in., £94 10s.; *Portrait of a Lady*, 23¼ in. by 20 in., £120 15s.; *Head of Jack Hill*, the gipsy lad who often appears in Gainsborough's pictures, 12½ in. by 10½ in., £63; *The Countess of Sefton*, on millboard, 8¾ in. by 6½ in., £105; and *Portrait of a Lady*, said to be one of Gainsborough's daughters, on millboard, 9 in. by 7¼ in., £162 15s.

Among the landscapes, an oil picture of a pastoral scene, showing a peasant girl conversing, with two cows in the centre, and a stream flowing to the right, 24 in. by 29 in., which came from the collection of Mr. J. Haywood Hawkins, made £1,207 10s.; *The Watering Place*, 11¾ in. by 16¼ in., £131 5s.; *Resting by the Roadside*, 29 in. by 24 in., £304 10s.; *Twilight*, 11½ in. by 14¼ in., £105; *A View in the Valley of the Avon*, 9½ in. by 11 in., £99 15s.; *A Classical Landscape*, on panel, 10½ in. by 14 in., £105; and *A Heath Scene*, on panel, 8¼ in. by 11¾ in., £68 5s.

Works of other masters represented in Mr. Pfungst's collection included the following:—*Portrait of Mrs. Coppell*, by Sir W. Beechey, R.A., 24½ in. by 20 in., £357; *Portrait of Master Robson*, by Sir Henry Raeburn, 23 in. by 19½ in., £367 10s.; *Miss Abington dancing*, by Sir Joshua Reynolds, 26¾ in. by 23¼ in., £52 10s.; *Portrait of a Gentleman*, by Hals, 19½ in. by 16¼ in., £78 15s.; *Portrait of a Cavalier*, by J. M. Molenaer, 26½ in. by 22 in., £165 18s.; *Portrait of Jeanne de la Court*, signed and dated R. 1635, 44 in. by 32½ in., £220 10s.; *Head of a Man*, by Sir P. P. Rubens, 14¾ in. by 12½ in., £50 8s.; *A Lady and Child*, by P. Snayers, 56 in. by 39 in., £52 10s.; *Card Players*, by D. Teniers, 10¼ in. by 14 in., £63; *Portrait of Eleanor Leonora Sieveri*, on panel, 19 in. by 14¾ in., by Sir A. Van Dyck, £52 10s.; *Portrait of an Old Lady*, by J. Vermeer, 25¾ in. by 21 in., £75 12s.; *Portrait of a Gentleman*, by C. de Vos, on panel, 23½ in. by 19 in., £94 10s.; *Amelia and Harriet Harding Newman*, pastel, 17½ in. by 19 in., by H. D. Hamilton, R.H.A., £78 15s.; *Still Life*, 24¾ in. by 23 in., by A. Van Beyeren, £210; *Portrait of a Lady*, oval, 24 in. by 19 in., by H. P. Danloux, £131 5s.; *A River Scene*, 22¼ in. by 31 in., by J. Van Goyen, on panel, signed and dated 1648, £483; *A View on the Dort* and *A River Scene*, in monochrome, by J. Van Goyen, on mounts, unframed, 9¾ in. by 15¾ in., £126 the pair; *An Extensive Landscape*, 31½ in. by 42½ in., by Ph. de Koninck, £84; *A View near the Coast*, 18 in. by 25 in., by S. Van Ruysdael, £231; and *The Coast at Scheveningen*, by S. de Vlieger, signed and dated, 27¼ in. by 43½ in., £178 10s.

At a sale of old and modern pictures and drawings, at the King Street rooms, on June 11th, a drawing of *The Syrens*, 12¼ in. by 16¾ in., by T. Rowlandson, which is well known from the engraving, brought £84 ; another, of the *Marchioness of Lansdowne*, 22¼ in. by 17¾ in., by J. Green, 1808, £25 4s. ; and a *Portrait of a Lady*, in black and white dress, with a pet dog, in gouache, 13 in. by 9½ in., by D. Gardner, £78 15s. ; and an oil *Portrait of a Girl*, in grey satin dress with embroidered skirt, 47 in. by 37½ in., by A. Rootius, signed and dated 1665, £71 8s.

The late Mr. Henry Burton's collection of water-colours, which came up at Christie's on May 14th, contained works by many artists of the English school. Most prominent were two by David Cox, *The Red Bridge*, 8¼ in. by 12¼ in., and *Going to the Meadows*, 1839, 7½ in. by 10½ in., which made £194 5s. and £115 10s. respectively ; and Birket Foster's *Ganford Mill*, 5¾ in. by 9 in., which fell for £157 10s.

A very heterogeneous collection belonging to the Earl of Harrington was offered on the 18th, when Sir J. Reynolds's *Portrait of Lady Harewood (Jane, daughter of Edward Coleman, of Gornby, married 1770 to Edwin Lascelles, created Lord Harewood ; her daughter married the Earl of Harrington)*, 29½ in. by 24½ in., was the centre of attraction, realising £2,625. Its rival of the day was a rather young-looking *Portrait of Sir William Hamilton, K.B., wearing the Order of the Bath*, by Romney, 27¾ in. by 25½ in. As representing the husband of the celebrated Emma, and a fine piece of work, this canvas was well worth the £1,522 10s. paid for it. It was the property of Mr. Nigel Finch Hatton, a descendant of the sitter. Another portrait by Romney, from a different source, was also forthcoming, this time of *Lancelot Shadwell, 1750–1815, father of the Vice-Chancellor of that name*, 29 in. by 24½ in., and made £630. Returning to the Harrington collection, note should be made of a *Still Life*, by A. Van Beyeren, signed with initials and dated 1650, 43 in. by 39½ in., £588 ; *The Departure*, 14½ in. by 20½ in., and *Travellers setting out*, 12 in. by 18 in., both by A. Cuyp, on panels, described in Hofstede de Groot's *Catalogue of Dutch Painters*, £283 10s. and £262 10s. respectively ; *Portrait of La Comtesse du Barri*, by F. H. Drouais, oval, 27 in. by 23 in., £420 ; *Portrait of Miss Maria Foote, daughter of Samuel Foote, and wife of the 4th Earl of Harrington*, Early English school, 49 in. by 39 in., £756 ; *Shipping off a Jetty*, by W. Van de Velde, 24½ in. by 31 in., £735. Amongst the miscellaneous properties, a canvas by F. Y. Hurlstone of *Two Children in white frocks and blue sashes, seated in a landscape*, 41 in. by 35 in., fetched £546 ; Raeburn's *Portrait of General Sir James Stevenson Barnes, K.C.B.*, 29 in. by 24 in., £441 ; and *A Forest Road*, by Gainsborough, 34 in. by 41 in., £283 10s.

The property of the late Mr. Christopher C. Tower, which came under the hammer on June 1st, did not include any works of great importance, although mention should be made of "*Oh, Nanny ! wilt thou gang wi' me?*" by J. Phillip, R.A., 1859, 27½ in. by 20½ in., £194 5s. ; *A Bull, Sheep, and Goat by a stream*, 51½ in. by 62 in., £183 15s., and *Three Cows and three Sheep in a pasture*, 1870, 30 in. by 41½ in., £128 2s., both by T. S. Cooper ; *Werissa*, (by J. W. Godward, 1906, 59 in. by 31 in., £199 10s. ; and *Les Blanchisseur*, by J. Veyrassat, 1865, 38½ in. by 57 in., £94 10s. Charles Conder's *Iris Fan* was sold for £31 10s. on the same day.

The sale of June 4th was also of but small importance, but there was an appreciable increase of interest on the 8th, when the late Mr. William Cooke's collection was dispersed. The *clou* of the drawings was undoubtedly Turner's *Lake of Nemi*, 13½ in. by 20¼ in., from the Fordham, Windus and Fowler collections (engraved by R. Wallis, 1842), which secured £2,152 10s. The same artist's *Roman Forum, from the Tower of the Capitol*, after a drawing by Hakewill, 5½ in. by 8½ in., Dillon and Dell collections (engraved by G. Cooke in Hakewill's *Italy*), made £210. Of the four Copley Fieldings, *Arundel*, 1838, 18½ in. by 30½ in., fetched by far the most, £1,260. Five Birket Fosters were headed by *A Cottage in Surrey*, 8 in. by 13 in., £183 15s. ; whilst the two Cox's, *Crossing Lancaster Sands : Early Morning*, 1836, 10 in. by 14 in., and *In the Hayfield*, 1829, 8 in. by 11 in., fetched £162 15s. and £152 5s. respectively. Amongst other items, £136 10s. was bid for *Dartmouth Cove*, by H. Gastineau, 24 in. by 36 in. ; £420 for *The Arab Scribe*, by J. F. Lewis, R.A., 1852, 18½ in. by 24 in. ; £199 10s. for *Piazzetta San Marco, Venice*, by S. Prout, 16½ in. by 23½ in. ; and £178 10s. for *An Alpine Village*, by T. M. Richardson, 28 in. by 38¾ in. The pictures were, perhaps, of less general interest, although *A View of the Doge's Palace, Venice*, by G. Holland, 1862, 16 in. by 28½ in., made £273 ; *Isola Bella, Lago Maggiore*, by C. Stanfield, 27½ in. by 43½ in., R.A. 1842, £210 ; and *The Slide*, by T. Webster, 29½ in. by 60 in., R.A. 1849 (engraved by R. Graves), £262 10s. From an anonymous source came *L'Abreuvoir*, by Ch. Jacque, 26 in. by 38 in., with its fine subdued tonal qualities, which brought in £483. No less than four canvases from G. F. Watts's brush were offered, the eclectic portrait of *Lord Tennyson as Laureate*, 23 in. by 20 in., changing hands for £357. Of two animal groups by T. S. Cooper, 1870, both about 24 in. by 35½ in., one realised £136 10s., whilst the other was only a few pounds behind. Fritz Thaulow's *Snowfall in Christiania*, 25 in. by 31 in., had £241 bid for it ; whilst Ernest Croft's *1870 : Cavalry covering the Guns, Cuirassiers in Reserve*, 1872, 27 in. by 46 in., went for £126. A drawing by F. Walker, 1860, entitled *The Peasant Girl*, 11 in. by 7¾ in., fell for £99 15s.

Engravings and Etchings

A FEW old engravings, printed in colour, after Morland, were chosen to open the second day of the Beecham sale (May 4th). These included the pair, *A Visit to the Child at Nurse* and *A Visit to the Boarding School*, by W. Ward, £346 10s. ; *The Story of Lætitia*, by J. R. Smith, set of 6, £199 10s. ; *The Farmer's Visit to his Married Daughter in Town* and *The Visit Returned*, by W. Bond and J. Nutter, £86 2s. ; *A Party Angling* and *The Angler's Repast*, by W. Ward, £462 ; and *Morning : or the Benevolent Sportsman* and *Evening : or the Sportsman's Return*, by J. Grozer, £304 10s.

Mr. Thos. C. Stevens's collection of etchings, including a number by well-known artists, came under the hammer on May 9th. By D. Y. Cameron, *North Porch, Harfleur* (R. 360), made £67 4s.; *Harfleur* (R. 356), £52 10s.; and *Dinant* (R. 395), £54 12s.; by Anders Zorn, *Mona (the Artist's Mother)*, £65 2s.; and *Miss Rasmussen*, £50 8s.

Sir Walter Scott, by C. Turner, after Raeburn, fetched £46 at the King Street rooms on May 21st; a 2nd state of *Margaret Caroline, Countess of Carlisle*, by J. Watson, after Reynolds, £60 18s.; *Hon. Leicester Stanhope*, by Bartolozzi, after the same, printed in colours, £58 16s.; *Sir Joshua Reynolds as P.R.A.*, by V. Green, after the same, 1st state, with large margin, £157 10s.; and *Countess Grey and Children*, by S. Cousins, after Lawrence, 1st state with wide margin, £73 10s. The following were after Morland, printed in colours:—*The Farmer's Door*, by B. Duterrau, £90; *The Fisherman's Hut* and *Selling Fish*, by J. R. Smith, £273; *The Farmer's Visit to his Married Daughter in Town* and *The Visit Returned*, by W. Bond and W. Dickinson, £110 5s. Of other items notice should be made of *Selling Rabbits* and *The Citizen's Retreat*, by W. Ward, after J. Ward, £420; *The Return from Coursing*, and companion, by A. Cardon, after W. Hamilton, £141 15s.; *The Morning* and *The Evening*, by P. W. Tomkins, after the same, £204 15s.; *Turnips and Carrots*, by Gaugain, after Wheatley, from the celebrated *Cries* series, £105; and *The Quorn Hunt*, by F. C. Lewis, after H. Alken, set of 8 aquatints, £168. All these were printed in colours.

Objets d'Art

SOME gloves illustrated in Mr. Redfern's book came under the hammer at King Street on May 22nd. The more interesting pair formed the subject of the coloured frontispiece, and was described as belonging to Henry VIII. The bidding terminated at £120 15s. The other pair, attributed to James I., went for £52 10s. The Stuart interest was maintained by a pair of boots in black leather (exhibited at the Stuart Exhibition, New Gallery), said to have been worn by Charles I. as a child, which realised £39 18s.

A collection of Japanese *objets d'art*, formed by the late Theodore Seligman, of New York, mainly went for moderate amounts on June 4th. An eighteenth-century suzuribako, 10 in. by 9½ in., realised £94 10s.

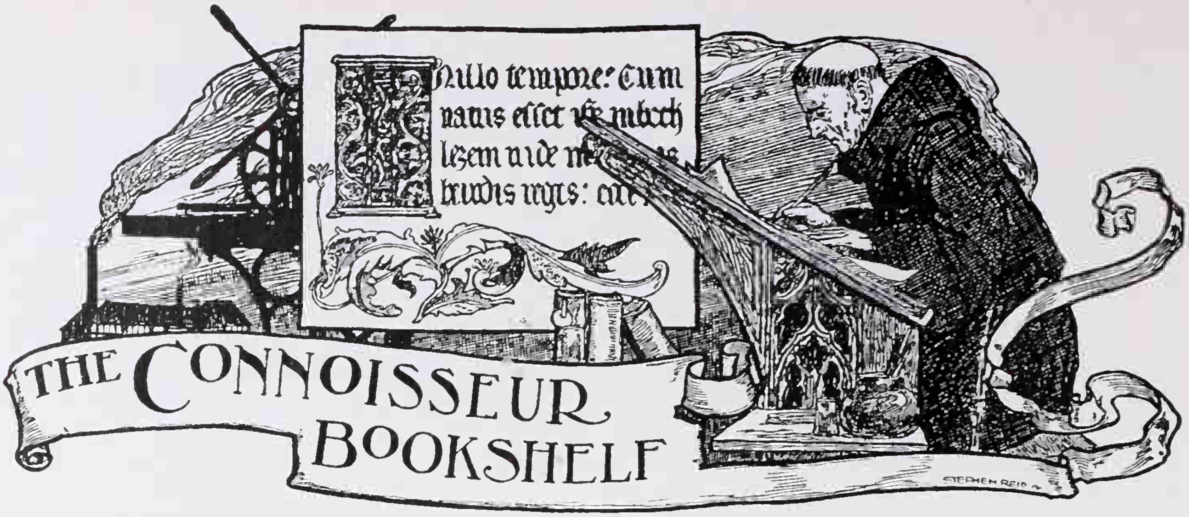
Some seven Flemish tapestry panels, mostly of sixteenth-century date, came up on the 7th, and realised prices ranging from £210 to £241 10s. They were catalogued simply as the "property of a gentleman."

The sale of pictures belonging to the late Mr. H. J. Pfungst was preceded a day earlier by the dispersal of the same gentleman's collection of decorative furniture, objects of art, and miniatures. The latter included a number of interesting early examples, some of which realised high prices. Among the more noteworthy were a *Portrait of Sir H. Slingsby*, by Nicholas Hilliard, painted in 1595, when the sitter was aged thirty-five. This was exhibited at the Brussels Exhibition in 1912, and is a fine example of the artist. It brought £409 10s. Another work by the same was a *Portrait of a Lady—called Queen Elizabeth*, which came from the collection of Sir Robert Walker, of Sandhutton, Yorkshire, in which family it had been for generations past. This made £336; while a *Portrait of a Lady*, supposed to represent Princess Elizabeth, daughter of James I., realised £131 5s. Examples by Samuel Cooper included one of *Margaret Lemon* (dressed as a young cavalier), signed S.C., £378; another of *Lady Sandwich*, signed and dated 1647, £204 5s.; and a *Portrait of a Young Man*, £99 15s. Both the former were exhibited at the Brussels Exhibition in 1912.

Isaac Oliver was exemplified by one signed work, a *Portrait of Sir Rundle Talbot*, which made £231, and two works which were attributed to him—a *Portrait of Henry, Prince of Wales*, nearly full face, painted on a playing card, £110 5s., and a *Portrait of a Young Man*, half-length, with a background of lambent flame, £210. Two works were catalogued to Oliver's eldest son Peter—a *Portrait of Sir Francis Nethersole*, signed in monogram and inscribed in gold, *Anno Don . 1619 . 32*, £84, and a *Portrait of a Man*, inscribed on the left *Æ 27 . 1639*, £81 18s. John Hoskins was shown in about half a dozen examples, of which the following were notable:—*Sir Edward Nicholas*, inscribed on the left *Æta : 67/1658:—I H*, £131 5s.; *Mary, Lady Glemham*, signed and dated 1648, £89 5s; *Queen Henrietta Maria*, £199 10s.; *Elizabeth Tyrrell*, signed and dated 1649, £115 10s.; and *Charles I.*, signed on the left *C . R | 1632 | I . H*, £325 10s. This last portrait formerly belonged to a family in the North of England named Jacomb, into whose possession it is said to have come from an ancestor who was lady-in-waiting to Queen Anne.

The sales held by Messrs. Puttick & Simpson on May 18th included the dispersal of some interesting accumulations of pottery, porcelain, and glass, objects of art, books, and furniture. The following were among some of the prices realised:—A Worcester tea service of the Dr. Wall period, painted with Chinese ladies in the Dresden manner, on a white ground, consisting of 35 pieces, fetched £105; a set of three Worcester vases and covers by Barr, Flight & Barr, 6 in. and 10½ in. high, realised 39 guineas; and a Nantgarw plate, painted with a coast scene, with frigates, fishing-boats, and lighthouse, the border of plain apple-green, 9½ in. diam., went for 20 guineas.

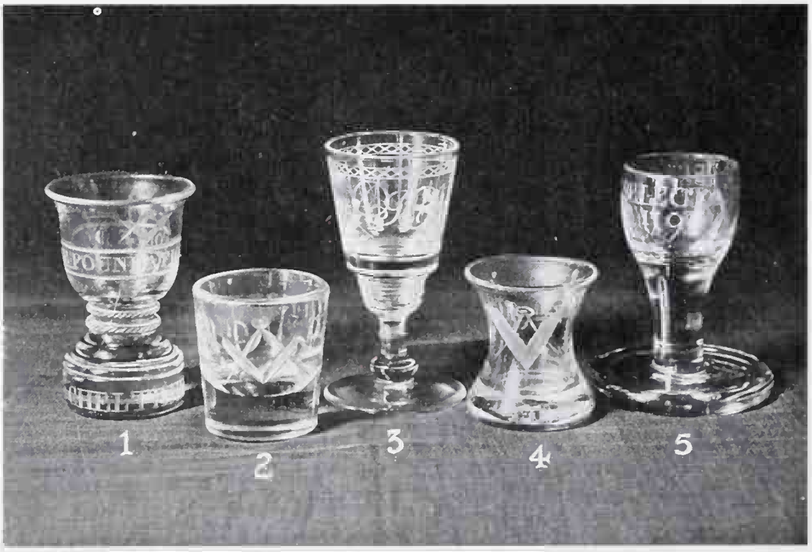
A sale of old English silver, etc., held by Messrs. Puttick & Simpson on May 21st, included the following:—A set of three globular tea caddies, dated 1748, weighing 29 oz. 8 dwts., at 52s. 6d. the oz., went for £77 3s. 6d.; a plain beer jug, dated 1730, weighing 36 oz. 12 dwts., at 32s. 6d. per oz., £59 19s. 6d.; and a pair of octagonal Queen Anne trencher salt-cellars, dated 1708, weighing 6 oz. 19 dwts., at 230s. per oz., £79 18s. 6d.; while a noteworthy item was a Syracusan decadrachm, in a very good state of preservation, which realised £42.



THE CONNOISSEUR BOOKSHELF

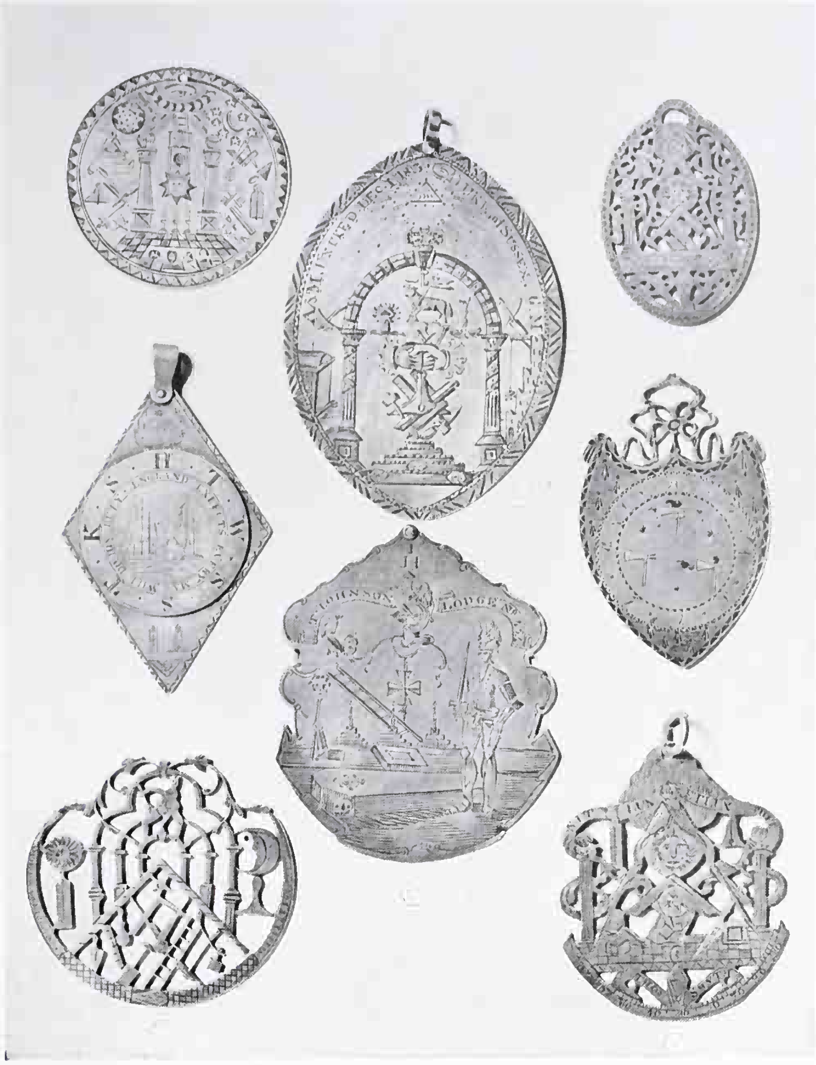
"Masonic Emblems and Jewels: Treasures at Freemasons' Hall," by William Hammond, F.S.A. (George Philip & Son, Ltd. 21s. 6d. and 5s.)

Freemasons' Hall is the seat of an organisation which extends its ramifications throughout the civilised globe, and traces its ancestry to the most remote periods of history; yet the building itself—the successor of one burnt down in comparatively recent times—looks so modern and prosaic that few outsiders would be disposed to give it credit for housing a museum of objects of high antiquarian and artistic value connected with the masonic craft and its votaries. Mr. William Hammond appropriately commemorates the bicentenary of the formation of the Grand Lodge of England—the premier Grand Lodge of the world—by giving an interesting account, profusely illustrated, of a number of the more noteworthy of these treasures; and though it will primarily appeal to the masonic fraternity, the book is so well mounted and describes so many articles that possess an appeal to collectors of various tastes, it also deserves to have a wide circulation among laymen. Few of the relics date before the eighteenth century, though an old Egyptian Mason's maul of nameless antiquity suggests the remote origins of the early pioneers of the craft. But the eighteenth century was a highly artistic period, and the relics include many examples of pottery, metal-work, and enamel of beautiful design and workmanship. Some of these are illustrated in colour, among them being male and female groups of the Order of Mopses, in Meissen china, which are delightfully modelled. These and the third piece of the series, a miniature mastiff, or pug-dog, are well known, but chiefly through more or less modern reproductions, the original pieces being both scarce and highly priced. The Order of Mopses took its name from the mops, or mastiff, which the members adopted as an emblem significant of fidelity.



OLD FIRING-GLASSES FROM "MASONIC EMBLEMS AND JEWELS" (G. PHILIP AND SON, LTD.)

Unlike most bodies of masons, the Mopses admitted women as well as men, and confined their membership to Roman Catholics. Other objects illustrated include several pieces of English china and a number of firing-glasses—of which the museum contains a large collection—decorated with masonic symbols. What, perhaps, will be of most interest to masons themselves are the illustrations of chains, jewels, and aprons. Among the most handsome of these are the set worn by the late King Edward when Grand Master of England. Another interesting apron is one which belonged to the late Earl of Zetland when First Grand



1, 2 and 6, Types of Engraved Plate Jewels (silver). 3, 7 and 8, Types of Pierced Jewels (silver). 4, Curiously Engraved Mark Jewel. 5, Mark Jewel. From "Masonic Emblems and Jewels" (G. Philip & Son, Ltd.)

Principal of the Royal Arch in England during the years 1841 to 1870. Various old and foreign aprons are illustrated, some of which show great variation from the forms now adopted. Thus an old Royal Arch apron conforms to the early style used by operative masons, when the garment was made of an entire skin of a lamb or kid, and left large enough to cover the front of the body and protect the wearer and his clothes from dirt or the necessary dust and chippings arising from his work. The specimen mentioned, when worn, would have almost reached to the ankle. An excellently reproduced colour-plate is given of the frontispiece of the first minute book of the Grand Lodge of England, which, with its companion volume, was presented by the then Grand Master, the Duke of Norfolk, in 1730. The frontispiece is an illuminated representation of the Duke's coat of arms, while a companion plate gives the coat of arms of the Grand Lodge, which, as Mr. Hammond points out, was probably intended to form the frontispiece of the second volume, but by some oversight was bound up at the end of the first. These two volumes begin an unbroken series of Minute Books, which are continued up to the present time. Space forbids a detailed examination of the numerous other objects described and illustrated. They include the three state swords of the Grand Lodge, the blade of the earliest of which is said to have belonged to Gustavus Adolphus, and is of a date which would allow this story to be correct. The jewels illustrated include many interesting specimens, and there are also numerous examples of certificates, snuff boxes, and other articles. Among the most effective of the colour-plates is one of a Japanese lacquer-box, decorated with masonic symbols in mother-of-pearl inlay, which dates back about fifty years ago. The design was obviously furnished from England, and has been executed with a delicacy and rare finish which makes it one of the finest specimens of modern Japanese works of its kind.

"The Portraits of Albert Gallatin," by A. E. Gallatin (Privately Printed)

THE entry of America into the present war begins a new era in the world's history. It has bridged over the three thousand miles of ocean which seemed to separate the great republic of the West from her sister democracies in the Old World, and linked them together in the same political system. This change will give an additional importance to American history in European eyes, and invest the biographies of her statesmen with an interest which has hitherto been wanting. One of these statesmen to whom Britons, at all events, owe a meed of gratitude, is Albert Gallatin, who did his best to avert the fratricidal war with England in 1812, and was largely instrumental in bringing about the Peace of Ghent in 1814. For a brief period he also acted as American minister to this country, so that his connection with it was closer and more benevolent than that of many American statesmen who are better remembered here. On this account the monograph on his portraits which has been compiled by his descendant, Mr. A. E. Gallatin, the well-known writer on art, should be welcomed, the more especially as the more important of the pictures catalogued were painted by artists who practised for some time in England. The best known among them is Gilbert Stuart. His portrait of Gallatin was not, however, approved of by the latter's wife, who complained "that her husband's features were softened and enfeebled in this painting until their character was lost." Stuart's portrait was made in 1803. Rembrandt Peale, not long returned from England, where he studied under West, painted a second in 1805, which appears to be a more literal transcript of the sitter's features, but which fails to give the same impression of his high mental powers as is suggested in the Stuart portrait. A third oil portrait was painted from memory, by Daniel Huntingdon, who practised for some years in London in the middle of the nineteenth century; while other likenesses recorded include a miniature by Thomas Gimbrede, another by Henrietta Rath, an oil portrait by Madame Munier-Romilly, and numerous daguerreotypes, sketches and engravings. The book forms a valuable iconography of one of America's most enlightened statesmen, and has been exhaustively and carefully compiled, though one would suggest that "1907," which is given as the probable date of the latest of Daniel Huntingdon's posthumous portraits, is erroneous, as the artist is stated to have died in the previous year.

"Violin Tone and Violin Makers," by Hidalgo Moya and Towry Piper (Chatto and Windus)

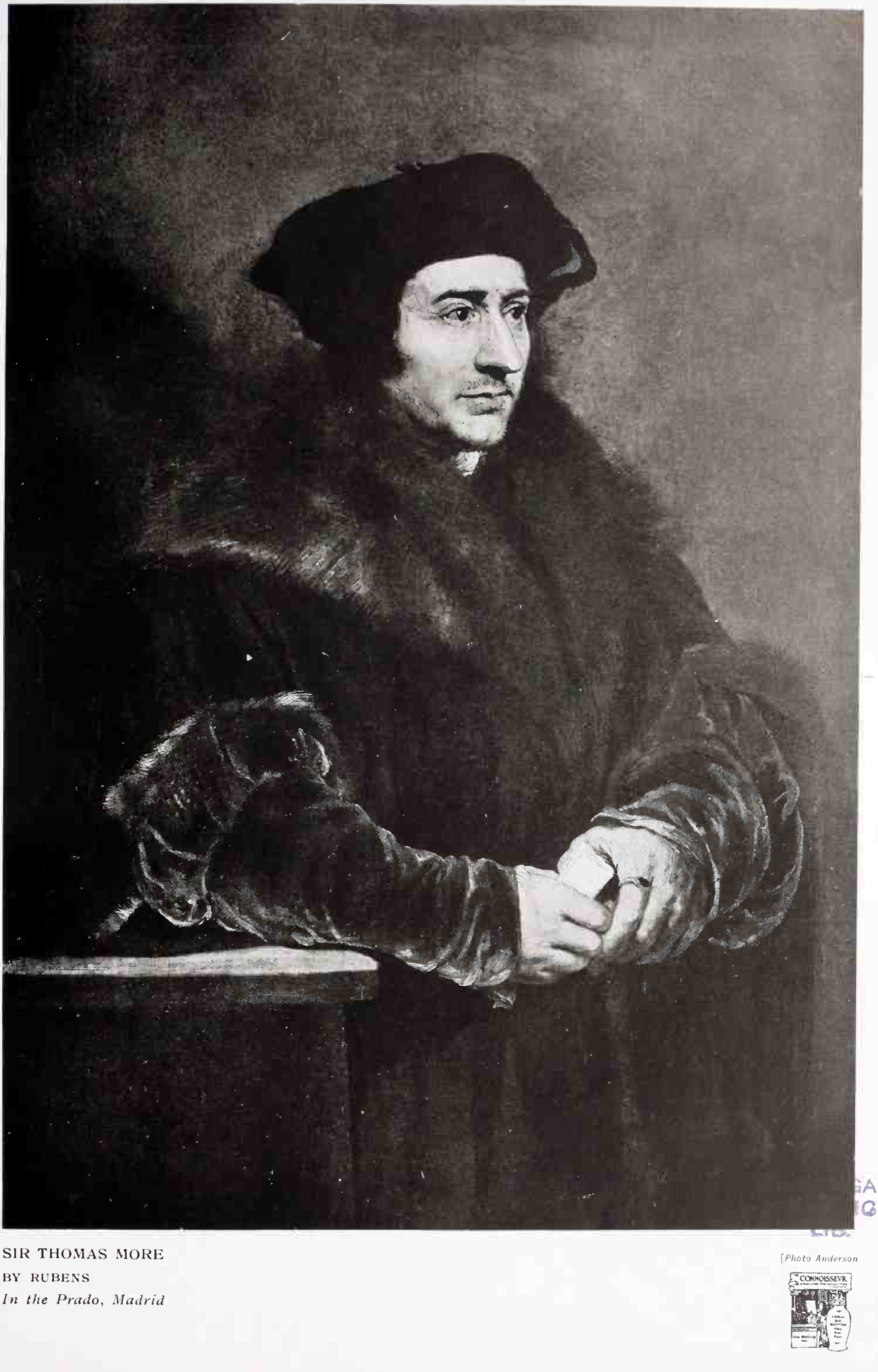
MR. HIDALGO MOYA, in his monograph on *Violin Tone*, seeks to establish fine tone as the essential quality to guide a collector in his choice of instruments. There is much to be said in support of this contention. Old pictures, prints, furniture and objects of art are collected less for their age than their beauty. Antiquity, to a certain extent, does add to the value of a work of art; but, as a general rule, a good picture or a good etching will bring an equally substantial sum no matter when it is executed, so long as the artist of it is dead and so cannot spoil the market by producing examples of equal or higher merit. What beauty is to a work of art tone is to a violin. The *raison d'être* of a musical instrument is to emit dulcet sound, and all other qualities should be held subordinate. One may surmise that the cult for old violins originally rose from the formerly well-founded idea that instruments by men like Stradivari excelled in tone anything that could be produced by modern makers. This theory is now hardly tenable. Recent trials in Paris have been made of old and modern instruments, manipulated by the same player concealed by a curtain from an audience of musical experts, and in each case the superiority of tone has been given to a modern instrument. These trials can be hardly held conclusive, for the two Stradivarian violins which were tried against their modern competitors may not have been the finest of their kind. But at least the experiment showed that the superiority of the best old instruments over the best modern ones can only be slight, and that as the latter are now being made on scientific principles, which will be more thoroughly mastered as time goes on, this superiority, if it still exists, is likely to disappear. Probably this will hardly affect the value of violins of former days, for, as Mr. Moya points out, many collectors accumulate them like pieces of furniture, more for the sightliness of their appearance than for their musical qualities. Mr. Piper adds a useful dictionary of violin-makers, which, though a number of the biographies are little more than a bare mention of the names of makers, gives a good deal of information about the principal makers and their works.

"The Picture Frame and Picture Framing" (Picture and Art Trade, Chicago)

THE receipt of a thick brochure on *The Picture Frame and Picture Framing*, reprinted from the columns of *The Picture and Art Trade*, Chicago, serves to remind one how little has been written on this important subject. There is no authoritative work adequately dealing with it, and this new American publication can hardly be said to fill the void. Its account of frames, ranging from those of ancient Egypt to ultra-modern productions, is too brief, and not sufficiently informed to be of practical value; while statements such as "the name Gothic art was generally given to Romanesque architecture which extends from the fifteenth century" will make the reader distrust the knowledge of the author regarding styles and periods. The instructions regarding the fitting up of works of art are altogether inadequate, and in some instances, if followed, would lead to disastrous results. The writer advises that "practically no margin to speak of, as little even as one-quarter of an inch," should be given to old engravings. He adds: "Very often old engravings and etchings have margins which give value to the impressions which it is desirable to keep. To do this and still frame with the narrow margin I have suggested, cut a very thin sheet of cardboard the exact rebate size of the frame, then fold the extra paper or margin of the print over the back of the card; this will allow the narrow margin to be seen when framed and the extra paper left intact." No experienced framer would treat a valuable proof in this way, for the folding over of the paper would leave a crease which probably could not be wholly eliminated even by the most sedulous damping and pressing, and all such processes tend to injure the quality of the impression. The book contains many useful hints for those possessing inexpensive works which they wish to have attractively mounted, but collectors of rare prints, which cannot be easily replaced, would be well advised not to follow the suggestions given without numerous modifications.

"A Holiday in Umbria," by Sir Thomas Graham Jackson, Bart., R.A., F.S.A. (John Murray, 10s. 6d. net.)

THE drawings which Sir Thomas Graham Jackson made to illustrate his account of *A Holiday in Umbria*



SIR THOMAS MORE
BY RUBENS
In the Prado, Madrid

[Photo Anderson

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form what is, perhaps, the chief attraction of the volume. The one of the chimney-piece at the Palace, Urbino, which is reproduced in colours, is especially attractive, the fine proportions of this work and its exquisite decorative arrangement being very beautifully suggested. Another colour-plate, giving a view of Ancona, is also successful ; while some of the drawings in black and white, such as *The Ducal Palace, Pesaro*, are masterly in the way they show all the architectural detail of a building without loss of breadth. The letterpress of the work is also highly interesting, for Sir Thomas's explorations were in a part of Italy little known to travelling Britons, though containing buildings of great artistic and historical interest. The author is chiefly concerned with Urbino, and with his accounts of the old palaces and churches he gives a vivid picture of the Court life of the Duchy during the early sixteenth century, when Guidobaldo was reigning. This, naturally, is derived in part from Castiglione's *Cortegiano* and Dennistoun's *Dukes of Urbino*, but Sir Thomas has checked these by references to original authorities whenever obtainable, and has succeeded in compiling a lively and picturesque narrative, which endows with human interest many of the buildings he describes, because it tells us of the people who erected and lived in them.

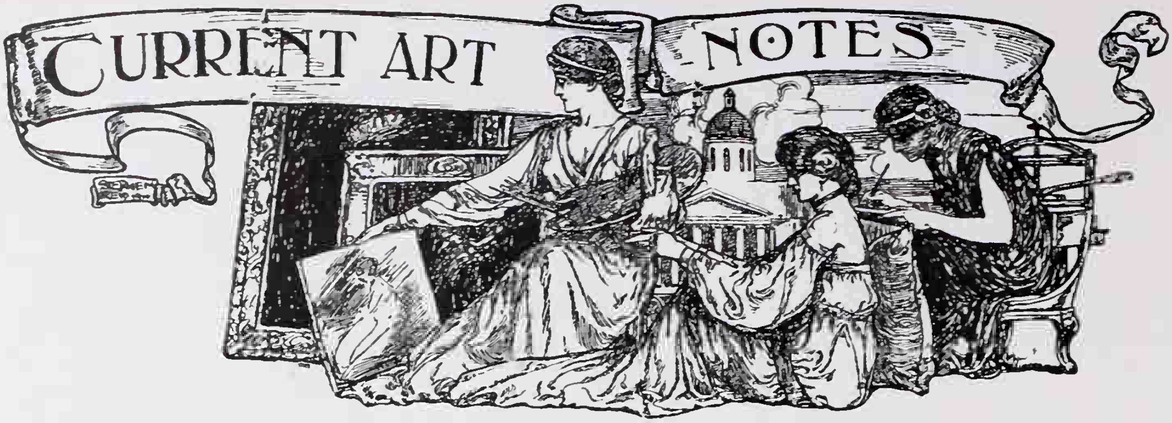
A Bookseller's Catalogue

Of considerable interest to collectors and artists is the catalogue issued by Messrs. W. and G. Foyle (121–123, Charing Cross Road, W.C.). It enumerates over two thousand items, including works dealing with all forms of collecting, from pictures to postage stamps, and with the history and practice of the fine arts. Most of the volumes belong to the category of popular standard works and hand-books, but they include a number of works, such as Fagin's *History of Engraving in England* or Bushell's *Chinese Porcelain*, of a more expensive character. Turning to the different sections, one finds biographies of artists strongly represented ; a large number of odd catalogues of various London and provincial exhibitions, useful for making up sets ; a very good selection of works on various major and minor forms of collecting ; while books on archæology, bibliography, mythology, and all practical forms of art are numerous.

"The Hieroglyphic or Greek Method of Life Drawing," by Adolphe Armand Braun (Drawing, Ltd.) 12s. 6d. net)

Mr. Braun, in his *Hieroglyphic Method*, has endeavoured to simplify the teaching of life-drawing, and, by rendering it more interesting to the student, to enable the latter to get over the drudgery of learning in a more pleasant and expeditious manner than would otherwise be possible. The system is eminently practical, and is well explained by annotated diagrams and drawings. Mr. Braun's contributions to the work are supplemented by an excellent article on the art of posing by Miss Dorothy Lees, further letterpress and drawings by Mr. L. C. Bruno, Mr. Champneys, and Miss C. Norman, and a fine series of photographic studies of a female model from the life. One could wish that a similar series from a male model could also have been included in order to render the work more complete, but, as it is, it may be recommended to the student who has got past the elementary stages of his art, and should prove highly useful as a work of reference to the art teacher or designer.

OLD EGYPTIAN MASONIC MAUL FROM "MASONIC EMBLEMS AND JEWELS" (G. PHILIP AND SON, LTD.)



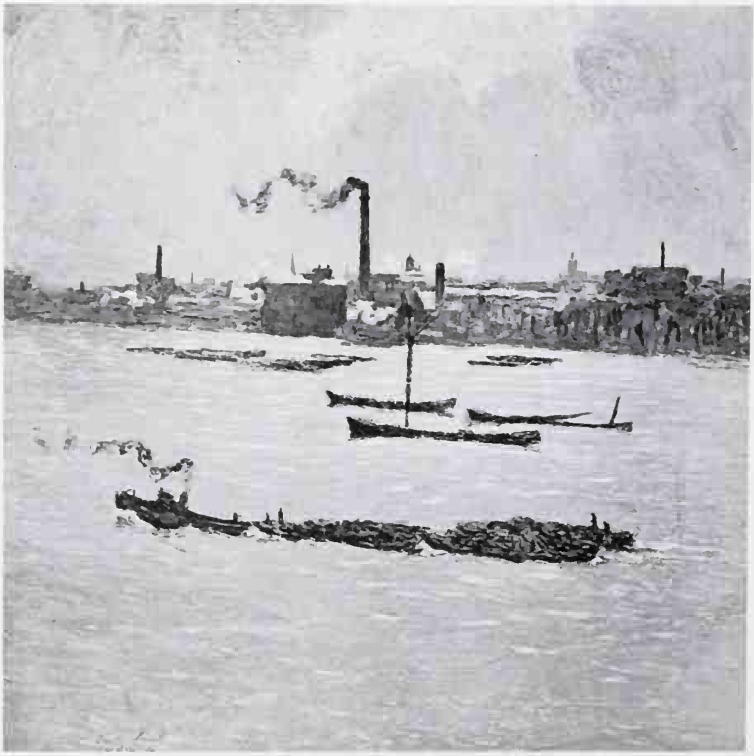
CURRENT ART NOTES

Emile Claus, Painter of Light

THE true tradition of art in Belgium is pictorial. Emotion and action are translated into light. There always comes a moment in which the pen of our writers, the voice of our orators, the fingers of our musicians, the words of our poets, turn all into colour and produce alternatives of light and shade. It would be impossible otherwise to interpret the works of a Verhaeren, to name only the most representative of our poets.

Nothing better illustrates this truth than the work of our most vivid landscape painter, the Flemish artist Emile Claus. He has, though so long an exile, just given us a fresh example of it in exhibiting recently at the Goupil Galleries over forty canvases which synthesise and dissect the luminous drama centreing about the Thames in this city of mist.

These canvases, which were imagined and executed during a daily and hourly contemplation of the place itself lasting for fourteen months, have in themselves a very high technical value. They show the mastery of an artist possessing an instrument capable of all the subtleties of French luminism, and yet faithful to a treatment which he owes solely to his own audacity and experience. Circumstances have lent them a peculiar character, extraordinarily touching when one remembers the life of Claus and the tragedy of Flanders. They belong to the history of our Belgian exile in England. They occupy a special place at the same time among the works inspired by London to foreign artists and in the series of Flemish pictures, dominated as ever by open spaces and exuberance of light.

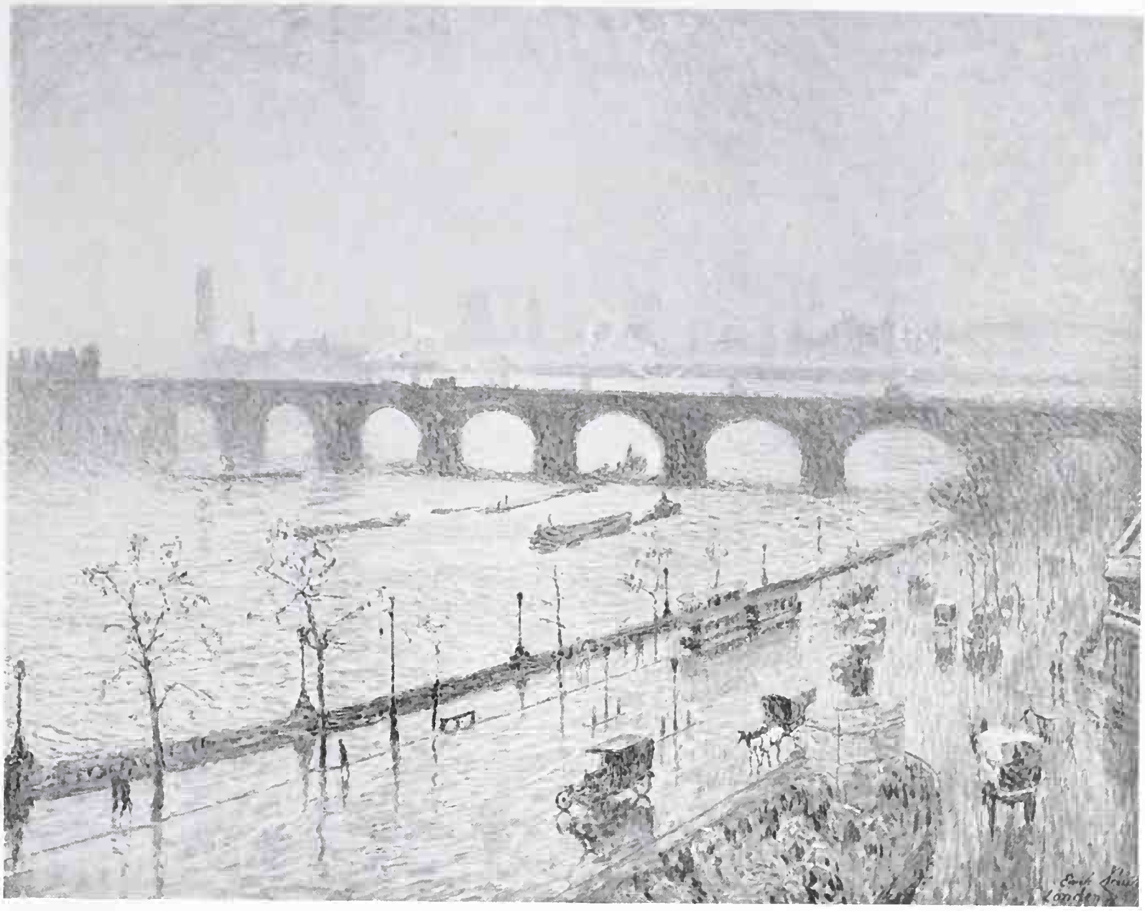


A WEST WIND BY EMILE CLAUS

Others have acknowledged the charm, the power, and the originality of this work, but to truly appreciate their double significance we must remind ourselves of the part played by Emile Claus in the life of Belgian art before the war, and try to realise what exile in London has made of him. Having had the privilege of knowing the artist at home and in England, I should like to attempt here a sketch of this vivid and original personality, considered from this double point of view.

* * *

Between Ghent and Lille runs a river which reflects the Flemish plain. Verhaeren has sung of it. In summer it seems aflower with light sails of yachts bearing a joyous crew of youth and strength. But more often it runs deserted, crossed here and there by a rude ferry, content to serve for the



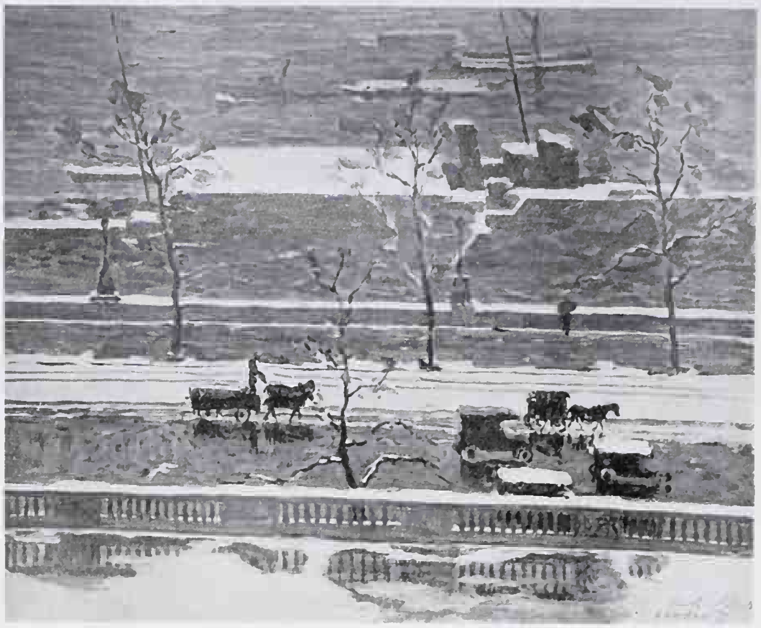
WATERLOO BRIDGE SUN AND RAIN MARCH BY EMILE CLAUS

steeping of the flax which spreads on its banks, in July, a carpet of white and blue. It is only a twisted and sinuous line in the landscape, over which bend the poplars or the rarer elms of the wide plain. White, yellow or ochre cows make splashes of light on fields yellowed by the sun, and happy villages erect their tapering spires above red roofs on the banks of narrow creeks. The sandy soil is cultivated to the last grain by an ardent and laborious population. In the neighbourhood of the towns a few factory chimneys outrage the atmosphere with their smoke, but the breezes strive to chase far away the sacrilegious fumes. Astene, not far from Deynze, is halfway between Ghent and Courtrai. It is a peaceful village, beside which runs the Lys.

A little apart, away from the high-road, a house hides among chestnut trees, pines, and beeches. It is the painter's house, called by him, after his art, "Zonneschijn" (sunshine). It is, indeed, like an easel placed in the heart of nature. But at first sight it is mysterious and uncertain. The threshold is timid, reserved. The first room is dark. Suddenly one enters a room lighted by a triple bay window, and all becomes light. Here is the garden of brilliant flowers sloping down to the strand and the winding, shining river; here are the meadows, the invisible ditches planted with pollard willows; here are the distant rows of American poplars; here, above all, is that thick dust of diffused light; here is the sky enhanced by soft, fleecy clouds; here is all the art of Claus and all his life.

Claus's life has obeyed the imperious instincts of his soil. Son of a potter at Vive-St.-Eloi, a neighbouring village, he was sent to Antwerp when a boy, through the intervention of the Flemish musician Peter Benoît, in order to learn painting, for which he had shown a natural aptitude by adorning the rough walls of his father's house with quaint frescoes. The future painter of sunshine and landscapes was a good academy pupil. He made a journey to Spain, and brought back some cold and correct studies. He exhibited with some success a conventional picture in Paris representing some children in a field of corn, and an American dealer offered to launch him in the States if he would promise to confine himself to this style of picture. He began little by little to paint true Belgian landscapes, but still allowing figures to occupy the foreground.

At Brussels, in the gallery of Leopold II., hangs a *Pic-nic on the Lys*, which remained one of the favourites of the royal patron of artists. In the Ghent Museum is a *Cockfight*, in which a crowd of figures, representing the friends of his youth, are grouped around the fighting birds. Enjoying the esteem of sedate people, the painter seems to remain merely an honest observer of nature and humanity. His art enables him to live at ease.



SNOW LINES BY EMILE CLAUS

But suddenly he understands that he is on the wrong track, that he is not obeying the real masters of his art, that they are beyond the teachings of schools, outside the studio, and in the heart of life and light. He attempts an enormous canvas representing worn types of peasants toiling at their rough work to the rhythm of the light itself. It is the *Beetroot Harvest*, which Claus never sold, and which fills the whole of one side of the great studio at Astene. The Germans who first invaded Flanders were struck with it, and even respected it, until, vandals again, they subjected the painter's house to the same outrages and devastation as they did that of his fellow-artist, Opsomer, at Lierre.

From this time on Claus's feet were set on the right path. For fifteen years he worked feverishly, more and more sure of himself, always bolder and bolder, until, in *The Gathering of the Flax* (in Brussels Museum), he reaches a definite mastery.

He can now collect his most important works into one exhibition (at the Brussels Cercle Artistique). It is at once disconcerting, striking, and moving. Even those who do not feel its force and vitality must admit its dazzling splendour.

Truly to understand the ferment of it one should visit Claus in his own domain. One should explore it with him. One must hear him explain his art and speak his thoughts.

How well I remember that July afternoon before the war when the painter put before me on an easel a series of his last paintings, sketches, impressions, fugitive notes fixed on paper at the moment and then verified, deepened, magnified when the season permitted and the hour brought back a similar lightening effect. For this enormous studio, built as an annexe to the little house, is not the place where Claus works. None of the canvases which he showed me were painted here, nor were any of the great compositions into which these sketches are worked. In the farms and cottages of the neighbourhood he had scattered a hundred other canvases, begun and unfinished, and for which he waits till the sun shall command. And, as we talk of some of his most famous works, of that *Cows crossing the Lys*, in the Brussels Museum, of that collection of vivid and harmonious pictures hung all on one wall in the Exhibition of Ghent, which sing the apotheosis of Flemish light, he assures me, "All that was done quite close here. Would you like to see where?" And with a jovial simplicity he seizes my arm and we wander into his garden. It is only a small piece of ground lying between the road and the river. And near this corner, the orchard, the great pine, the copper-beech, evoke memories of his most stirring works. "Yes, it was there. I often go out in search of a new subject. I tramp all day, and when I come home and enter my own garden I stop dazzled. The light has suddenly shown me what I have to paint. I had not been able to see it before."

While he is talking, I watch Claus as he stands bathed in the sunshine full of life and vivacity. I think of the words in which his friend the novelist, Camille Lemonnier, described him: "Nervous, thin, agile, his forehead bare and lined with thick veins, his skin tanned by the weather, reddish-grey hairs on his chin." We cross the garden, and taking a sandy path, reach a hamlet. He takes me into the humble dwelling of a peasant family. He talks to them, takes the baby in his arms, listens to them. How much he belongs to this people, though he is the exceptional and splendid flower of their race. For it is not from this grey, damp soil that his life seems to spring, but far more from the light which shines on his brush.

* * * * *

On no other man could an exile have a more painful influence. For nearly two months Flanders was spared the horrors of war. Never was she more beautiful, richer with the blessings of summer, than in August and September, 1914. But the tide of barbarians flowed over her suddenly, and it was as if the clouds had for ever obscured the sun. Claus crossed to England. I met him in London at the beginning of the first winter, his soul full of trouble, already weary, his heart left at home behind him. He had been for some time in Wales, where he made a few pastel drawings which recall his work in Holland. But he could talk of nothing but the war in Flanders, and kept clenching his fists as the peasants did in their helpless fury against the invader. One day he had a great joy. Someone asked him to paint a Flemish landscape as a scene in an exhibition of dolls given for the benefit of a fund for Belgian soldiers. And at once the passion for the sun, for the spring, and for the glory of peace in Flanders, awoke in him. He shut himself up for a fortnight, working for the first time away from the open air, and by mere memory he accomplished the expected miracle. His *Orchard in Flanders* is the Lys amid green meadows and full-blown apple trees, a vision of youth and light, a scene of a miniature theatre, on which the sculptor Victor Rousseau placed statuettes of children modelled by himself with the selfsame enthusiasm.

But this was only a short gleam. Was it enough to give back to the artist his inspiration? He disappeared. Even his friends did not know what had become of him. And then we heard that he was working. Where? When? The Thames had conquered him. He tried to fix her infinite variety of aspect. On the rare occasions when we are lucky enough to see him, he replied to our questions, "Yes, I am painting." And he said these words as he used to do, with the fullness of satisfaction and confidence. After long months he said to me, "Come and see."

At the top of a high building, half-way between the Temple and Charing Cross, a bare room with seven windows overlooking the Embankment. First the sky bursts into view, then the water, with the dark lines of bridges across it—Westminster Bridge, Charing Cross Bridge, Tower Bridge, and London Bridge. The opposite bank appears or disappears according to the light. No spot evidently could be better than this for watching the life of the river. One is obsessed by it, dominated by it. All the movement of London seems to depend on it.

An easel of white wood in the full light of the largest window, a shaky arm-chair in the shadow in a corner: "Sit there. I will show them to you." And with his country walk, leaning heavily on his heels, Claus fetches a large canvas, which he puts on the easel. One cannot but be struck with it. One feels at once awe and delight. It is indeed a creation. Such has been the communion between the artist and his model that they are intermingled, that they have each taken life from the other. One can only gaze in silence.

And other canvases follow. Always the water, the sky, the bridges, the banks, but over these light and life are moving and animate the whole composition. Doubtless the atmosphere is favourable for a luminist, and these damp, misty climates are the true heritage of those who search for gleams and reflections. But the artist has given himself up to his enthusiasm, thrown himself body and soul into the search, and he gives us his pictures as his conquest.

What a powerful impress this city, this river, and these surroundings have made on the Flemish painter. One wonders if the all-absorbing city has not bewitched this man, as with short phrases, sharp interjections, and quick gestures Claus tells how at such times the effects have come to him: at mid-day, a reflection of twilight; after hours of rain, a burst of sunshine; in the dusk, a heavy factory mysteriously vested with the magic of Venetian palace. He tells me how quickly he has been obliged to sketch a motor-boat rushing down river, and whose loud throb he imitates. His methods of work are still the same. Twenty pictures begun have had to wait until nature brought back the impression once given. From the silver fog to the golden smoke, every shade of mist has been touched upon to translate the luminous harmonies in which we steep our souls in delight.

To a trivial question the artist replies: "I want to leave scarcely anything here. I want to take them almost all back, for them . . . over there . . ." Our Claus is still ours, then; his thoughts are still of Flanders. But still we must feel how London has enhanced him, how this exiled painter has enriched our art through all the horrors of war.

I do not know whether many among our English hosts who wander through the exhibition which Claus modestly called "Réverbérations sur la Tamise," have realised that there is anything to see there besides the effort of a great painter to describe his vision of the majestic river. Similar influences brought from Italy or England have left their trace in the past on the history of Flemish art. I do not think I am mistaken when I say that one day a landmark will be made in the evolution of landscape painting in Belgium and Great Britain by this sojourn of Emile Claus in London, and the paintings which he has signed there.—HENRI DAVIGNON.

The International Society of Sculptors, Painters, and Engravers

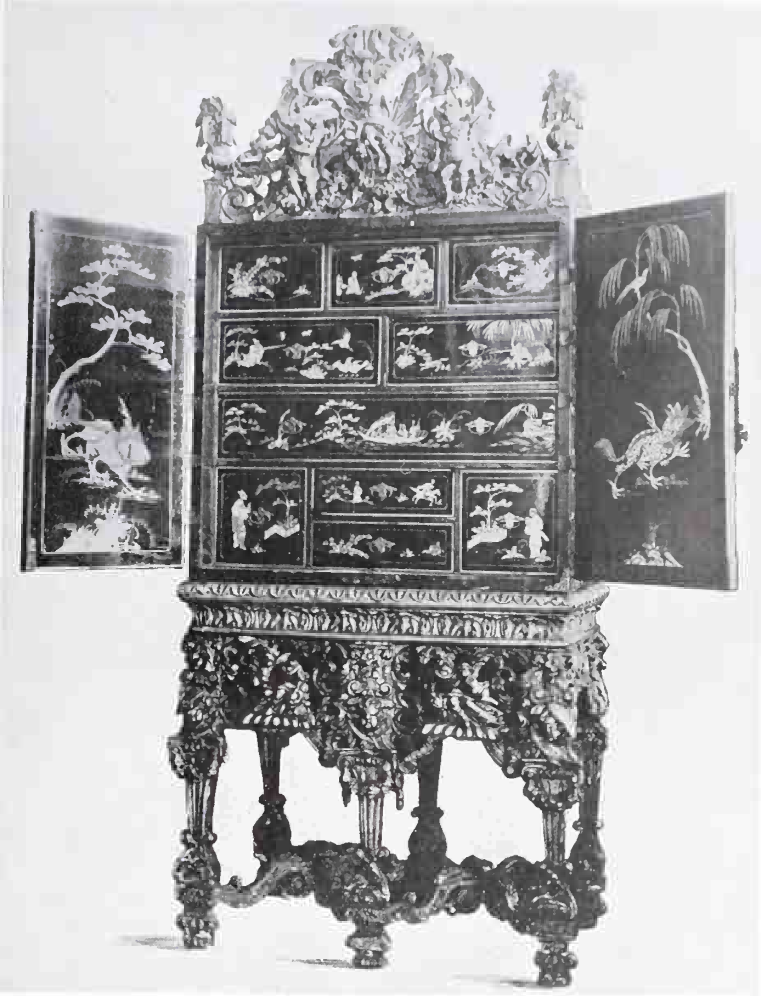
IT was an axiom of the late William Huggins that artists should paint their pictures in colours of higher keys than those they actually saw in nature in order to allow for the inevitable toning down effected by time. It is possible that some of the painters who took part in the twenty-second exhibition of the International Society at the Grosvenor Gallery had adopted this rule, for many of the works shown were garish in the extreme, but the general impression afforded by the display was that modern artists show a pronounced tendency to go to extremes. Either their pictures are so brilliant with primary hues that they compel one's attention, if not one's admiration, or they are so dark that they appear like holes in the wall. The latter trait is the more inoffensive, but one wonders how the pictures of the artists who indulge in it will appear in fifty years' time. Mr. W. B. E. Rankin's portrait of *Mrs. Asquith* and Mr. Oliver Hall's *On the Outskirts of the New Forest* may be cited as examples of low-toned pictures, not because they were extreme specimens, but as serious works of art worthy of preservation. Mr. Rankin had placed his sitter's face in shadow; a half-light was visible on her neck, but all the brilliant colour was concentrated on some pieces of bric-à-brac in the foreground. The effect was pictorially interesting, though Mrs. Asquith's face was too much in shadow to make a satisfactory portrait. But even now the work is not sufficiently lighted. When the few high tones have mellowed down with time, and the shadows darkened, one may hazard the guess that the head of the sitter, which is, after all, the most essential part of the work, will hardly be distinguishable from its surroundings. Mr. Hall's was a forest scene, fine in draughtsmanship, but low in tone and sad in colour. Here is another picture which is bound to deteriorate with every darkening of time, because the artist had left nothing in hand. A contrast to both these pictures was afforded by Mrs. Laura Knight's oil version of *The Frozen Pond*, which was scintillating with sunshine and colour. It was practically identical in theme with the same artist's drawing shown at the Royal Society of Painters in Water-Colour, but more successful because of its more sustained brilliancy. Mr. William Nicholson's portrait of *General Smuts* was adequate without being particularly distinguished. Mr. Ambrose McEvoy's two portraits of *Lady Gwendoline Churchill* and *Miss Elizabeth Asquith*, which followed his usual colour arrangements, were sketches on a large scale rather than finished pictures; the former was the better of the two because the more complete, but both works were unsatisfactory because they appeared to have been taken from the easel before they had attained any definite stage of accomplishment. The *Piping Boy* of Mr. Charles Sims was a good specimen of his old manner, and, though a little thinly painted, was imbued with charm of colour and finely drawn. In his *Remembrance* the artist had ventured on a picture which made a sentimental appeal, and the high quality of much of the work did not save it from being a failure. The painter had shown a group of an elderly lady and three younger women on one side of a large lawn, which at the other extremity was bordered by a clump of trees. From the summits of these there projected, in the same manner as figure-heads from the prows of ships, two stiffly-drawn, nebulous figures, which appeared to have been added as an after-thought to fill in the general emptiness of the canvas. The group on the lawn was admirably painted, but the rest of the work was wanting in interest, and the two phantoms were ludicrous rather than affecting. Mr. G. W. Lambert's clever and striking portrait of Miss Eileen Monck Mason was marred by the head of the subject appearing unduly small for her body. Other noteworthy works included Mr. Frederick Whiting's joyous *Mandarin's Coat*, Miss Alice Fanner's spirited *Yacht Race in the Solent*, Mr. Alfred Munning's clever figure study entitled *Above the Wood*, and Mr. Robert Allen's subtle and delicate *Autumn into Winter*.

A Trio of American Etchers

THE rise of the American School of Painting was one of the great artistic facts of the nineteenth century. It was partially disguised by some of its more distinguished members taking up their residence in Europe, for critics on this side of the Atlantic were apt to regard these as constituting the school, instead of being merely a few of its representatives. But this stage has now passed. America is showing an increasing tendency to absorb all its own artists, and those who want to gain a true appreciation of American art can no longer limit their acquaintance to the work of men non-resident in the Western Continent. An opportunity of viewing the work of three distinguished American etchers was afforded by an exhibition held at the new Greatorex Galleries (14, Grafton Street, W.). The work was seen to great advantage, for the quiet, harmonious, and unobtrusive coloration of the walls and floor-coverings forms an ideal background for the display of black-and-white work. Of the artists represented, perhaps the work of Mr. Dwight C. Sturges showed the greatest variety of theme and treatment. He uses his needle with a strong and spontaneous touch, showing great certainty of draughtsmanship and attaining most of his effects in free, broad, and sentient line. Among his best works were his well-characterised *Self Portrait* and *The Money Lender*, which, though a little dark, was set down with convincing directness and vigour. In these and a number of other figure subjects Mr. Sturges showed remarkable psychological insight, vividly presenting the characterisation of each person he depicted, and being equally at home with a refined personality, like that shown in the portrait of *Dr. Samuel A. Green*, or in the more coarse types of humanity, such as the old toper in *Yo-ho-ho and a Bottle of Rum*, or *The Cobbler*, or the easily and naturally posed broken-down derelict in *Alone*. His work included several very charming studies of girls, in which the artist's strong technique was adapted to render the graceful lines of the feminine figure. Among these may be noted *Sisters*, representing a couple of girls bathing; a dainty and lightly handled study of *A Girl Sleeping*; and a quaint group of street urchins *Cooling Off*, with their bare legs dangling over the side of a canal. Mr. Troy Kinney, who was less fully represented, showed a number of impressions of great dancers, drawn with ease, vigour, and vivacity, and some very charming miniature subjects, of which a partially draped girl leaping away from *A Turtle*, and a *Pastoral*, showing a graceful feminine figure dancing against a dark background, were remarkable for the ease, spontaneity, and daintiness of their handling. Mr. William A. Sherwood, the third of the artists represented, was equally good both in his figure and architectural themes. Among the latter, *Le joyau d'Anvers*, representing the towers of the cathedral of Antwerp upreared against a background of heavy white cloud, was especially noteworthy, while many of his Belgian figure subjects revealed the people of that unhappy country with sympathy and insight.

Britain's Efforts and Ideals

ARTISTIC colour-lithography has hardly reached beyond the experimental stage, for one can hardly include within its scope the elaborate chromolithographs fashionable in mid-Victorian days. These attained a high degree of mechanical excellence, but their utility was limited to reproductive work, and their success was largely dependent upon the number of stones employed. Every different colour used necessitated a separate stone, and to attain an elaborate facsimile of a picture, twelve or fifteen stones or more were often pressed into service. The method, which was cumbrous and expensive, was largely superseded by



CHARLES II. BLACK LACQUER CABINET   AT MR. FRANK PARTRIDGE'S GALLERIES

the three-colour process, except in poster work, and artists who have essayed it have generally confined their attempts to more or less tentative efforts largely limited to two or three colours. At the exhibition of lithographs illustrating *Britain's Efforts and Ideals in the Great War*, by eighteen well-known artists, at the Fine Art Society's Galleries (148, New Bond Street), the idealistic works were almost wholly in colours, and afforded a good opportunity of taking stock of the progress made in colour-lithography. The modern idea is to make the art as autographic as possible, limiting its range to themes which can be set down in comparatively few colours, and handling these with that freedom and lightness which is scarcely ever found in a reproduction. Mr. Ernest Jackson has a well-drawn cartoon entitled *Defence against Aggression.* The colour of this is well conceived for the medium, being simple, transparent, and effective. Mr. Maurice Greiffenhagen's group of *The Restoration of Alsace-Lorraine to France* was also happily coloured and well composed. Mr. Clausen was less allegorical and more realistic in his *Reconstruction of Belgium.* Mr. William Rothenstein was over-slight and sketchy in his *Triumph of Democracy*, a subject which demanded more serious and studied treatment.

One of the strongest and most telling of the allegories was *The Re-birth of the Arts*, an impressive and richly toned design, showing the figure of Art issuing from a chaos of darkness, ruin, and death into the bright sunlight. Mr. Frank Brangwyn was also successful in suggesting the desperate nature of the conflict in his *Freedom of the Seas.* The lithographs dealing with Britain's effort were all in monochrome, and in sets of half a dozen subjects. Mr. Eric Kennington showed careful work and good draughtsmanship in his *Making Soldiers*, but the shadows were a little black and sooty. Mr. Frank Brangwyn's series, *Making Sailors*, were only partially represented, but those which were there showed his usual vigorous handling, largeness of feeling, and thorough acquaintance with the medium. This latter trait was also exemplified in Mr. Muirhead Bone's half-dozen works illustrating *Building Ships*, which were among the most strong and impressive transcripts of industrial work that the war has inspired. Mr. Claude Shepperson gave a vivid idea of *Tending the Wounded* at the front, in transport, and in home hospitals; while Messrs. A. S. Hartrick and Charles Pears both showed effective work in their illustrations of *Women's Work* and *Transport by Sea.*

A Lacquer Cabinet Circa 1660

At the galleries of Mr. Frank Partridge (26, King Street, St. James's), among a fine collection of antique furniture now on view, there is a Charles II. black lacquer cabinet, which is an exceptionally good specimen of the Restoration period. The pair of folding doors are, as usual, decorated with Chinese landscapes of that conventional type which called forth the wrath of Macaulay for its lack of realism, but, which generations of better informed critics have realised, possesses the highest decorative appropriateness for the objects on which it is used. The numerous drawers which fill the interior are adorned with Chinese figures, etc., in similar style. The stand and canopy, in silver-gilt, are carved in a most elaborate manner, and bear witness, not only to the luxuriant fancies of the wood-carvers of the period, but to the sterling good taste which enabled them to carry out such an ornate design without any portion of the detail appearing unmeaning or excessive.

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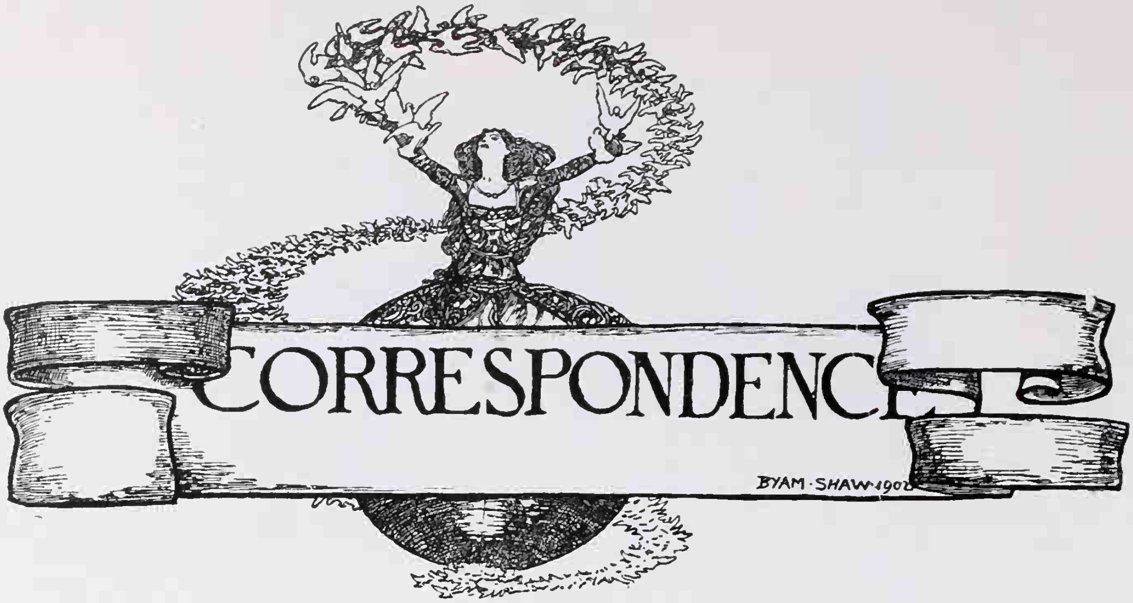

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ANSWERS TO CORRESPONDENTS

Engravings.

Huchtenburgh, etc.—B856 (London, W.1).—Your enquiries about the histories of certain artists comprise some well-known names. Jan van Huchtenburgh was born at Haarlem about 1645, and died at Amsterdam in 1733. He followed the dual profession of painter and engraver, having studied under Thomas and Jakob Wyck and Van der Meulen. Huchtenburgh was employed by Prince Eugene to paint the scenes of his campaigns with Marlborough. **Adam Frans van der Meulen** was born at Brussels, 1632, and died at Paris, 1690, having received the patronage of Louis XIV., and been made a member of the French Academy. He married Charles le Brun's niece. **Pieter van der Meulen,** the brother and scholar of the foregoing, came to England in 1670 to paint the campaigns of William III. You will find further details of these men in any of the better books of reference. **Bartolomé Vazquez** was a Spanish engraver who flourished about 1790-1800.

Miscellaneous.

William Preston, clockmaker. — B795 (Eton). — According to Britten, there was a clockmaker of this name living at Lancaster in 1818.

Silver Mark.—B842 (Bude).—Judging from your diagram, the initials D S in an oval suggest the mark of Dorothy Sarbit, *circa* 1753.

Pewterers. — B876 (Chester).— Edmund Groves took up the livery of the Pewterers' Company on the 18th March, 1773.

Painters and Paintings.

Two Female Heads.—A9,499 (Sydney, N.S.W.).—We venture to remind you that we have had no instructions about these. We think that the paintings are probably old copies, and should recommend that the photos be reproduced in our Notes and Queries pages, where so many works have been identified by readers. The charge for this amounts to 12s. 6d. per photo.

Biblical Subject.—B478 (Sydney, N.S.W.).—We regret that we cannot express any opinion without seeing the originals. We should advise reproduction in our Notes and Queries pages, as set out in the preceding answer.

H. Ryan.—B879 (Tunis).—H. Ryan, of Kingston, exhibited a painting entitled *A Lost Pet* at the R.A. in 1869.

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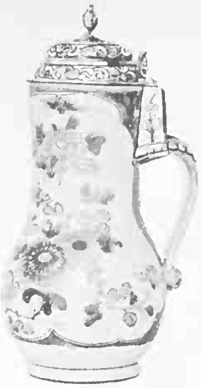

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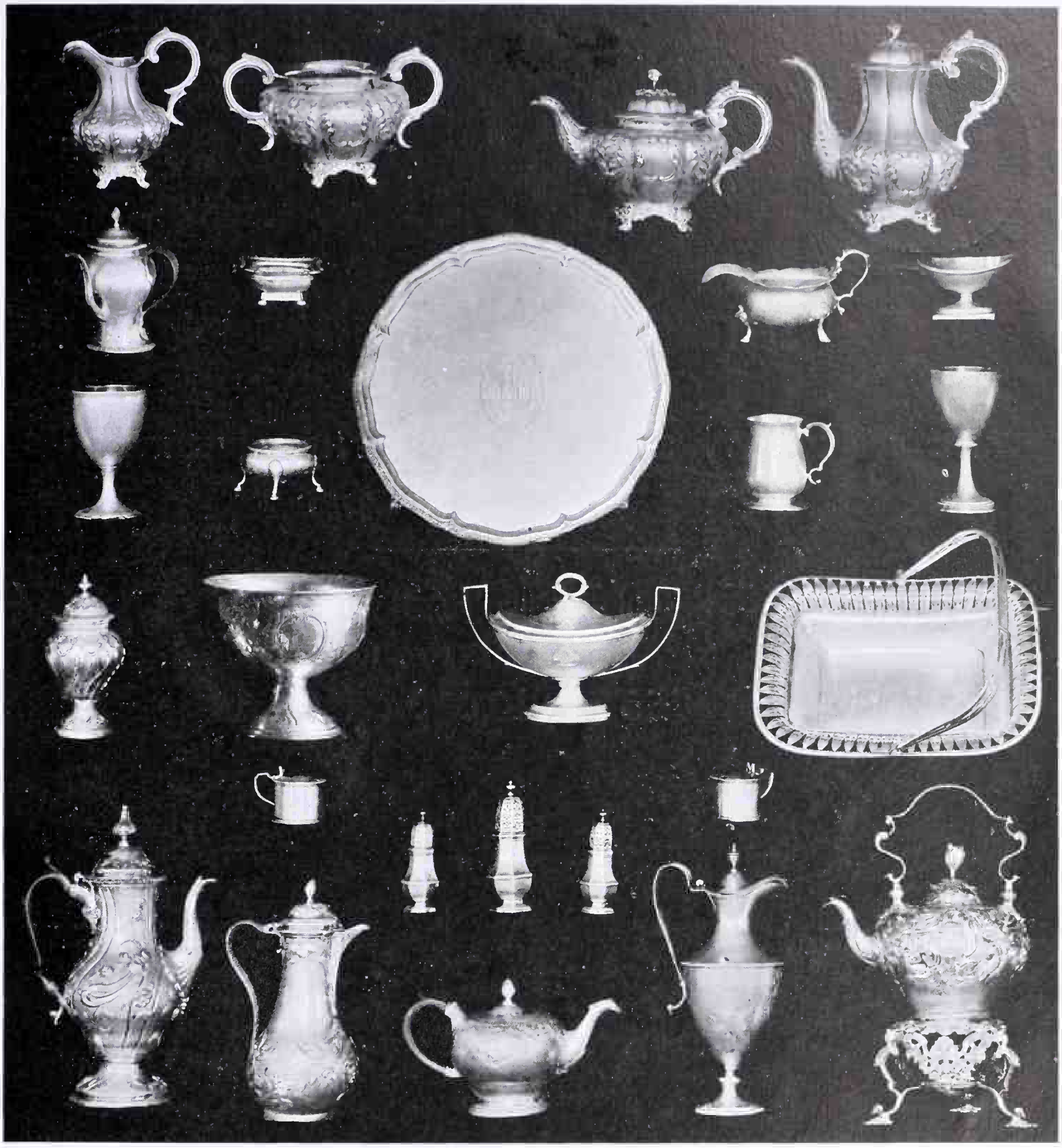

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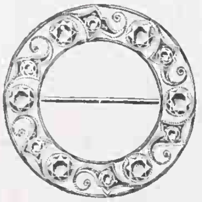
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